GUIDELINES FOR THE PRESERVATION OF THE SARATOGA SPRINGS HISTORIC DISTRICT

Saratoga Springs, New York
Worden Hotel, corner of Broadway and Division Streets.
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GUIDELINES FOR THE PRESERVATION OF SARATOGA SPRINGS HISTORIC DISTRICTS
Introduction

This handbook is intended to assist in the preservation of the Saratoga Springs Historic District, a locally-designated geographic area rich in historic architecture. It is also a guide to the Saratoga Springs Design Review Commission (DRC), the board that reviews and approves proposed changes to properties in the historic areas. The handbook is an attempt to provide a clear statement of the issues that concern the DRC, the principles that guide its decisions, and the process it follows.

The handbook also defines the character of the historic environments that the DRC is empowered to protect. Definitions of historic character are both difficult and subjective, but it is necessary to understand our architectural heritage in order to preserve it. Saratoga is an extraordinary and unique city. Its extravagant and flamboyant nineteenth-century history left a tangible impression on our boulevards, streets, and alleyways that is unmatched in America.

The DRC's primary goal is to preserve and protect the physical legacy of our past: buildings that are invaluable and irreplaceable. The DRC has a second purpose, which is to foster the same spirit of architectural creativity that shaped the city's development. That spirit is a celebration of art and craft. It must be kept alive.

USING THE HANDBOOK

The four sections of this handbook take the user from an understanding of the general principles of historic preservation to the application of these principles in specific areas and on specific projects in Saratoga Springs.

| Chapter One | outlines the history of the preservation movement in Saratoga Springs. |
| Chapter Two | describes the goals and objectives of Design Review, and outlines the application and review process for working with the Design Review Commission. In this chapter, you will find a list of the information you will need to provide as part of your application for Design Review. |
| Chapter Three | sets out the principles of design and preservation that the Design Review Commission (DRC) uses when evaluating proposed changes to buildings. It includes principles of architectural design, questions of a building or building element's significance, and a discussion of the types of change and their effects on historic structures. |
| Chapter Four | describes the Historic District, and the wonderful diversity of building types, styles, and uses found in this locally designated area. Each area in the district has its own distinct historical, architectural, and topographic character. A separate section describes the architecture of each area, evaluates its existing conditions, and presents specific review considerations for projects within that area. |
| Chapter Five | includes a description of each of the major architectural styles that can be found in the Saratoga Springs Historic District. Guidance on historic color choices is also provided in this chapter. |
| Chapter Six | contains a glossary of architectural terms. |
Acknowledgements

Funding for the 2007 update of the Guidelines for the Preservation of Saratoga Springs Historic Districts was provided in part by the New York State Office of Parks, Recreation and Historic Preservation Certified Local Government program. Several of the photographs included in this book are from the Beckerman Archive, Saratoga Springs Preservation Foundation, Dr. Mark Beckerman, photographer.
History of the Preservation Movement in Saratoga Springs

History of the Preservation Movement in Saratoga Springs

Today, interest in and commitment to historic preservation is widespread. The city of Saratoga Springs is a leader in this movement. The activities of the Historic Review Commission, created in 1977 and renamed the Design Review Commission in 1993, are evidence of the city's most recent commitment to historic preservation, but Saratoga's interest in preserving the structures and environments that make it unique is not new. Citizens and city officials, as well as local, state, and federal agencies have all contributed to the history of preservation in Saratoga.

First Preservation Efforts Focus on Springs

Saratoga's celebrated mineral springs were the focus of its first preservation effort. By the early twentieth century, commercial over-pumping was endangering the springs. Residents, worried about this threat to both the natural environment and local economy, pushed the state legislature to establish the State Reservation at Saratoga Springs in 1909. The state bought land and springs, closed some of the springs and maintained others for therapeutic bathing and drinking. Stately Georgian buildings, joined by colonnades, were built at the state reservation in the 1930s. These became the centerpiece of the Saratoga Spa, which was formally opened in July 1935. Fifty-two years later, in 1987, the Department of the Interior designated the Saratoga Spa State Park a National Historic Landmark.

In 1913, the city's purchase and expansion of Congress Spring Park, then privately owned, was the culmination of efforts of local residents and village trustees. The city also acquired the elegant Canfield gambling casino, which reform had closed, and its extensive grounds. In a separate purchase, the city acquired the Congress Hall Hotel property. These properties were united to form "Historic Congress Park." Congress Park and the Canfield Casino were also named National Historic Landmarks in 1987.

As Skidmore College expanded, it adapted many grand old Victorian properties for college use. Summer homes, carriage houses, a church and a convent were among the buildings acquired and put to new use as dormitories and classrooms. Their academic use allowed these buildings to survive the Great Depression when private owners could not have afforded to maintain them. Forty years later, Skidmore's move to its new campus on the city's north side presented a new threat to the old buildings.
were sold again to individuals and eventually renovated for use as residences and professional offices.

The years during and immediately following World War II brought serious financial problems that led to the destruction of the United States Hotel in 1946 and the Grand Union Hotel in 1953. In 1951, a state gambling investigation closed down illegal gambling. Saratoga Springs was in a slump, but key people in the community remained actively concerned about the city's future and its historic environment.

In 1946, the Saratoga Springs Planning Board was created as an advisory body to the City Council. Its primary goals were to conduct comprehensive surveys of the city's needs and develop a comprehensive plan for the city's future. Although the planners were mainly concerned with solutions to the city's economic problems, they saw the need to restore and maintain its aesthetic integrity and character. The Planning Board recognized the importance of keeping "the best of the past while seeking the best of the future." In 1949, the Planning Board published "Saratoga Looks To The Future," which integrated the various surveys, laid out possible projects, and identified Broadway as the city's heart.

**Crisis Leads to Renewed Emphasis on Preservation**

A proposal to incorporate the Canfield Casino into a hotel complex generated a major controversy in 1955-57. The business community, hoping that a hotel would improve economic conditions, supported the proposal. Voters approved the plan in a city referendum, but no hotel was built. Many people opposed the hotel plan and their protest drew considerable attention. The publicity emphasized the need to consider the future of Saratoga's historic buildings.

The 1960s were a period of change and growth. During these years, city groups such as garden clubs, the Chamber of Commerce, the Historical Society, the Historical and Cultural Commission, and other committees appointed by the mayor laid the foundations for historic preservation.

The first city master plan, "Saratoga Springs, a City of Transition," was published in July 1960. This document was primarily a study of economic development, but also identified the need to protect the charm and character of North Broadway, to beautify the city, to restore dilapidated buildings, and to restore and maintain the Canfield Casino. In the same year, Mayor James Benton appointed a Citizens Advisory Committee to educate the public about the master plan. In 1963, Benton established a Temporary Committee on Historic Buildings and gave it two charges: to study the restoration needs of the Canfield Casino, and to identify and catalog the historic buildings in Saratoga Springs.

In the 1960s, federal programs helped shape Saratoga's development and the direction of its preservation efforts. In 1962, the Saratoga Springs Urban Renewal Agency was created. Over the next twenty-five years it undertook three major projects in the downtown area. It demolished ten buildings on Broadway and cleared many nearby properties. These were redeveloped in two long strips parallel to Broadway. A
mini-mall, with benches and walks leading to new parking areas on Woodlawn Avenue, was built on the west side of Broadway.

The federal highway program brought Interstate 87 to the city in 1965. This made Saratoga Springs more accessible to tourists and new residents. Many of these newcomers, attracted by the city's Victorian buildings, history, and ambiance, became interested and active in preservation activities.

By 1964, a subcommittee of the Citizens Advisory Committee, the Committee on Historic Zoning, was investigating the possibility of a historic zoning ordinance. In April 1966, Mayor James Murphy appointed a Committee on Historic Preservation, whose first job was to recommend paint colors for the Canfield Casino and City Hall. Two months later, an editorial in The Saratogian called for protection of the city's historic buildings and urged the city to adopt aesthetic regulations proposed by the Chamber of Commerce.

Another indication of a growing interest in preservation appeared in May 1967. The state Natural Beauty Commission sent a questionnaire to the city historian, Beatrice Sweeney. She replied that "the greatest need is for aesthetic and historic preservation ordinances." The mayor's Citizens Advisory Committee and the Active Community Thinking (ACT) Committee of the Chamber of Commerce urged the adoption of protective ordinances.

The City Council adopted the city's first aesthetic zoning ordinance in late 1967. Under this law, a Board of Architectural Review was appointed to review plans for construction on Broadway, Union Avenue, in Congress Park and the Hathorn Spring area, and in Franklin Square. This architectural review function later passed to the Planning Board.

The controversial proposal to develop a hotel complex, using the casino, in Congress Park was revived in 1968. Again, there was protest, publicity, and public outrage, and, again, no hotel was built. Local residents intent on preserving the casino and the park helped persuade the developers to withdraw their proposal. A Committee for the Preservation of the Casino was formed to raise funds for the building's preservation. The New York State Historic Trust approved the application for a matching grant with which to rehabilitate the structure, and the city received its first preservation grant, $16,500, in 1970.

Preservationists won another battle in 1968. A plan to build a shopping mall on Union Avenue was stopped by residents eager to preserve the street's beauty.

During this period, many city initiatives were aimed at reviving the slumping tourist industry. The Holiday Inn, built through community efforts in 1964, gave Saratoga Springs a convention center and bolstered civic pride. The Saratoga Performing Arts Center, opened in 1966, was another great boost for the community. SPAC extended the Saratoga summer season and provided substantial financial and cultural benefits to the area.
Times improved in the 1970s and, with progress and change, optimism grew and preservationists made substantial gains.

The New York State Council on the Arts published *The Nineteenth Century Architecture of Saratoga Springs* in 1970. This was the first publication that placed Saratoga's remarkable architecture in a scholarly context. The authors, Stephen S. Prokopoff and Joan Siegfried, both Skidmore faculty members, expressed "a deep concern over the neglect, the deterioration and ... the demolition that presently threatens many of Saratoga's remaining Victorian structures." An editorial in *The Saratogian* of September 7, 1971 praised the book and noted that the key to saving older buildings is to make them economically viable.

The primary mechanism for doing this was the National Historic Preservation Act of 1966. It provided a policy and program to encourage surveys of historic districts and listing structures on the National Register of Historic Places. Other provisions of the Act banned highways from historic districts and required that the impact of federally-licensed or federally-funded programs on historic areas be identified and considered in the planning process.

Over the next ten years, more than eight hundred Saratoga buildings were placed on the Department of the Interior's National Register of Historic Places. In 1972, Beatrice Sweeney, the city historian, led a successful effort to place Congress Park, the casino, and part of Circular Street on the National Register. The next year, Franklin Square was listed; the Drink Hall, the Union Avenue and the Broadway Historic Districts were later added. In 1985, the Saratoga Spa State Park became Saratoga's sixth National Register District.

As the 1970s progressed, growing national and state interest helped to promote preservation locally. The New York State Historic Trust conducted a statewide survey of historic resources in 1970. Visitors were provided with brochures detailing walking and driving tours, complete with notes on "local history and architectural styles." These were made available by the Chamber of Commerce in cooperation with the city historian and the city of Saratoga Springs.

In 1972, the "Plan of Action" began to draw considerable support. This was a grassroots effort that eventually led to the revitalization of downtown Saratoga Springs. The plan identified five ways to attract private investment to the downtown area and make it economically viable: rehabilitation of historic facades, improved parking, maintenance, sidewalk repair, and promotion. In May 1973, Mayor Sarto Smaldone proclaimed Historic Preservation Week; the purpose was to focus public attention on the city's historic landmarks.

In 1974, the U.S. Postal Service's plans to renovate the Saratoga Springs post office building and remove a historically significant skylight created a public furor. Negotiations between the city and the Postal Service resulted in an agreement to limit the changes. The controversy inspired Mayor Raymond Watkin to create a Historic Preservation Committee, chaired by Julia Stokes. Its purposes were to establish a city historical register to record outstanding public and private buildings, and to recommend legislation to the City Council establishing a Historic Preservation

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GUIDELINES FOR THE PRESERVATION OF SARATOGA SPRINGS HISTORIC DISTRICTS

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The committee also asked that a foundation, to function as a quasi-public agency, be established to oversee and coordinate preservation efforts in the city.

The Saratoga Springs Preservation Foundation was incorporated in April 1977. Among its early goals were establishing a preservation information resource center, overseeing and protecting historic sites, and informing the city government and citizens about legislation, grants, and the actions of government agencies. The foundation's goals have since expanded to include sponsoring conferences and lecture series, rehabilitating a row house on Clinton Street, and conducting house tours. By the mid-1980s, the foundation's duties included improvement of survey records, maintenance of thirty facade covenants on historic structures, and restoration of landmarks such as the Trask Memorial in Congress Park and the Gideon Putnam Burial Ground.

In 1977, the City Council created the city’s first local historic zoning district and the Design Review Commission which has jurisdiction over it. The city’s zoning ordinances govern the exterior construction, destruction, alterations, repairs and additions to buildings in the historic districts.

The 1976 federal income tax incentives for historic preservation projects provide financial incentives to property owners for rehabilitating income-producing historic buildings. In Saratoga Springs, many owners of properties on the National Register have taken advantage of these incentives to make improvements to their buildings.

In 1978, the city became one of New York State's fourteen Urban Cultural Parks. This statewide system of urban communities uses the historical resources of each city to trace the development of the state. Saratoga Springs' historical resources are being developed to enhance its contributions to historic preservation, education, recreation, and economic vitality.

The gains preservationists made in the 1970s were continued and expanded in the 1980s. Owners of historic buildings have made substantial investments to enhance Saratoga's downtown and residential neighborhoods. The city's Office of Community Development began the Historic Facade Easement Program in 1977, and three years
later the Facade Easement Committee awarded the first grants for facade improvements. Nearly $500,000 in federal Community Development Block Grants has been invested in rehabilitating facades of commercial buildings in Saratoga's historic districts. Owners receiving these funds agree to have the buildings carry a covenant stipulating that the facades will not be altered for at least twenty-five years without the permission of the city. The Preservation Foundation monitors these covenants.

The city has carried out an ambitious preservation program on City Hall and its own properties in Congress Park. These public properties have been made local historic landmarks and are among those overseen by the Design Review Commission. Ongoing work, coordinated by the Department of Public Works, preserves and improves their condition and appearance.

In 1986, Saratoga Springs became the first municipality to be named a Certified Local Government by the New York State Office of Parks, Recreation and Historic Preservation. This designation makes federal funds available for local historic preservation efforts.

The preservation movement's future in Saratoga Springs looks more promising than ever. There was overwhelming community support for expansion of the Commission's jurisdiction to the Eastside National Register District in 1985 and to the Franklin Square National Register District in 1987. In 1993 the Westside District was nominated to the National Register and the Broadway District was expanded. In 2000, a Real Property Tax Abatement was adopted to provide financial assistance to homeowners who are investing in rehabilitating an historic house.

The city's historic ambiance is firmly established and recognized as a primary ingredient in its economy. A major challenge for Saratoga Springs' preservationists today will be to reconcile the city's current growth with preservation ideals. The Commission looks forward to working with all members of the community to ensure that these ideals flourish.
HISTORIC REVIEW IN SARATOGA SPRINGS
A LEGISLATIVE HISTORY

1946  May 17  Saratoga Springs Planning Board created
1960  July  First Saratoga Springs Master Plan: “Saratoga Springs, a City in Transition”
1962  April 29  Saratoga Springs Urban Renewal Agency Created
1963  Mayor established a Temporary Committee on Historic Buildings
1964  Citizens Advisory Committee appointed a Subcommittee on Historic Zoning
1966  April  Mayor appointed a Committee on Historic Preservation
1966  October 15  National Historic Preservation Act of 1966 passed by U.S. Congress
1967  December 18  City Council adopted zoning ordinance with a Board of Architectural Review
1972  June 19  National Register designation of Congress Park, Canfield Casino, and part of Circular Street as an historic district
1973  September 9  National Register designation of Franklin Square
1974  November 20  National Register designation of Drink Hall
1977  April 8  Saratoga Springs Preservation Foundation incorporated
1977  May 16  Saratoga Springs zoning ordinance amended to establish Historic Review Commission and create the local historic districts.
1978  April 4  National Register designation of Union Avenue Historic District
1979  June 25  Union Avenue Historic District added to local historic district
1979  August 12  National Register designation of Broadway Historic District
1980  June 23  New York State Historic Preservation Act of 1980 passed, creating a State Register and requiring review of state agency actions affecting historic properties.
1980  December 12  National Historic Preservation Act, Amendments of 1980
1981  July 20  Saratoga Springs Urban Cultural Park designated
1982  October 29  National Register designation of Eastside Historic District
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1985</td>
<td>Eastside Historic District added to local historic district</td>
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<tr>
<td>1986</td>
<td>October 6 Saratoga Springs designated New York’s first Certified</td>
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<td></td>
<td>Local Government</td>
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<tr>
<td>1987</td>
<td>May 4 Franklin Square Historic District added to local historic</td>
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<td></td>
<td>district</td>
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<tr>
<td>1990</td>
<td>Architectural Review Districts created on all of the major entrances</td>
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<td>to the City</td>
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<tr>
<td>1993</td>
<td>National Register designation of Westside District</td>
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<tr>
<td>1993</td>
<td>Expansion of Broadway Historic District</td>
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<tr>
<td>1993</td>
<td>June 7 Historic Review Commission renamed Design Review Commission</td>
</tr>
<tr>
<td>2000</td>
<td>City of Saratoga Springs adopts Real Property Tax Abatement as a</td>
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<td></td>
<td>financial incentive to preservation</td>
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<tr>
<td>2001</td>
<td>City Council Adopts First City-wide Plan for Historic Preservation</td>
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<tr>
<td>2002</td>
<td>Gasholder Building listed on the National Register</td>
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<tr>
<td>2004</td>
<td>Gideon Putnam Burying Ground listed on the National Register</td>
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<tr>
<td>2006</td>
<td>New York State Rehabilitation Tax Credit and Residential Rehab Tax</td>
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<td>Credit adopted</td>
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Guide to Local Historic and Architectural Review

Design Review ensures that the continued preservation of the historic character of Saratoga Springs’ neighborhoods.

THE DESIGN REVIEW COMMISSION

WHY DO WE HAVE DESIGN REVIEW?

- Protect our historic buildings and landmarks.
- Prevent insensitive renovations or new construction
- Prevent unnecessary demolition
- Support tourism
- Support property values

In 1977 the City of Saratoga Springs enacted a local zoning ordinance to permit the designation of buildings and neighborhoods of special historic and architectural character. This designation was intended to protect them from destruction and insensitive rehabilitation or inappropriate new construction. The ordinance created the Historic Review Commission and set the boundaries of the city's historic districts and landmarks. It empowered the commission to recommend the designation of additional local landmarks, districts, and sites; to regulate demolition, new construction and exterior renovations within the local historic districts; and to advise the city council and property owners on preservation issues in the historic districts.

The commission comprises seven members appointed by the Mayor. Commission members are knowledgeable about Saratoga's history and architectural styles, as well as design and construction techniques. All members are residents of Saratoga Springs and three members must own property in the city's historic district. They serve as unpaid volunteers.

In 1990, the HRC was granted review of proposed architectural changes along the major entrances to the city: To reflect the expansion of its powers, which now includes review of non-historic structures along the entrance ways, the commission was renamed the Design Review Commission (DRC) in 1993.
OBJECTIVES TO GUIDE THE DESIGN REVIEW COMMISSION

In reviewing all applications, the Design Review Commission acts to accomplish the following:

- To eliminate existing incongruous uses or structures or other blighting factors and to prevent the creation of any new such conditions.
- To preserve significant landscape features.
- To strengthen the environmental setting of the historic district.
- To assure architectural compatibility, such as aesthetic, historical and architectural values, architectural style, design, arrangement, texture, material, and color.
- To provide controls for signs, fences, outdoor lighting, utility services, and accessory buildings.
- To establish appropriate protective interests, such as easements, covenants or similar agreements.
- To employ, where justified, the use of special techniques or policies so as to improve the quality of the area, or where economic assistance is warranted, to provide such aids or other incentives so that privately owned projects may realize a reasonable economic return.
- To prevent the demolition or destruction of significant structures, terrain, landscape or scenic views whose preservation is an objective of the districts or landmarks.
SARATOGA SPRINGS HISTORIC DISTRICTS

The map below outlines the areas comprising the local historic districts in Saratoga Springs. The numbers on the map correspond to specific districts, each of which is described in Chapter 3.

1. Race Course Area
2. Union Avenue Area
3. East Side Area
4. Congress Park Area
5. Hillside Area
6. Broadway Area
7. North Broadway Area
8. Franklin Square Area
WHEN DRC REVIEW IS REQUIRED

A property owner, lessee, or purchaser under contract of sale who wishes to build, renovate, demolish property or erect a sign is required to apply to the building inspector for a building permit. If the property is located within an historic district, or if it is a city landmark, the building inspector will refer the application to the Design Review Commission for review before a permit is issued or before any construction can begin.

The commission reviews only *exterior* changes to buildings and the front yard area of the property. It has no jurisdiction over interior modifications or general maintenance. The commission does not have jurisdiction over choice of color, except in commercial districts.

More specifically, commission review is required for the following: (1) Any action involving exterior changes which require the issuance of a building permit or demolition permit; (2) Any application for a sign or sign structure; (3) Any of the following actions:

(a) Removal or addition of exterior architectural features from a structure.
(b) Removal or replacement of a slate, tile, wood shingle or standing seam metal roof, or replacement or covering of such a roof with a different material.
(c) Enclosure of porches with screens, storm windows or other permanent material.
(d) Installation of storm/screen windows on a structure.
(e) Placement of solar panels, radio transmission antennas, satellite dishes, and shutters to exterior of structure or yard.
(f) Removal or replacement of a brick, slate or marble walk or driveway, or replacement or covering of such a feature with a different material.
(g) Construction of new walks/driveways.
(h) Construction or removal of fences, walls, and architectural or sculptural screens, within the required front yard setback area, which exceed three (3) feet in height.
(i) In the commercial districts only, changes in paint color.

APPLICATIONS FOR DRC REVIEW

Design Review Commission applications are available from the Office of Economic Planning and Development in City Hall. Applications can also be downloaded from the City’s website. Applicants will be advised of the next scheduled DRC meeting.

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when they return the complete application. A fee is charged for Design Review; the fee schedule is available on the City’s website.

The commission usually meets on the first and third Thursday of each month in City Council Chambers, City Hall. Notices of commission meetings, including time, place, and agenda, are posted on the City’s website (www.saratoga-springs.org). On occasion, the commission meets at the site of a proposed project, but applicants are normally expected to appear before the commission at a regularly scheduled meeting.

**THE DRC REVIEW PROCESS**

Regardless of the nature of a project, the purpose of the commission is to ensure that building renovations or new construction are compatible in design with their surroundings. The commission works in concert with applicants toward a common objective: property enhancement. The DRC does not favor any particular architectural style, nor does it insist on historical replication. The commission strives for design which complements rather than competes with its surroundings.

Commission members are required to review all submitted documentation; they will often visit sites before meeting to evaluate applications and the effect of the proposed actions on the applicant’s property. You should submit as much pertinent information as possible with a DRC application. Good quality photographs-preferably in color-that show building elevations at the location of proposed changes are required. These photographs may be snapshots, but they must show the details of the building and they must be recent. Sketches of the proposed changes must also be provided. These must be drawn clearly and to scale, and must include enough detail to show existing conditions and proposed changes. Formal architectural plans are preferred, but are not required.

Good photographs of the neighborhood setting are desirable and recommended. Submitting product literature and samples of building materials to be used is helpful. Historic photographs, if available, are welcome.

The commission consults historical documentation, available at the Saratoga Springs Preservation Foundation, for background on properties under consideration. In reviewing applications, the commission considers the building’s size and design, existing architectural features, size and style of architectural elements such as windows and doors, construction materials, and, as necessary, the architectural relationship of the building to the neighboring environment.

The DRC will review the proposed changes and determine whether the proposed changes can be accommodated without compromising those attributes which make the...
building architecturally significant. The Commission will also determine whether the materials, placement and design involved are appropriate to the district.

The commission is not required to redesign projects that do not meet its approval, but members of the commission may suggest modifications or adjustments in order to help a proposal meet standards and gain approval.

If a proposal is rejected, and the owner feels the rejection causes an economic hardship, an appeal may be filed with the Zoning Board of Appeals.

**Signs**

The Commission believes that signs are a desirable and vital part of the Saratoga Springs Historic District, and that well-designed, properly located, and carefully-maintained signs both reflect and contribute to the economic and social vitality of the community. The DRC also believes that signage should be as varied as the buildings within the district.

The City has given the DRC the responsibility for reviewing signage within the districts to ensure that signs complement and enhance the area's special historic and architectural characteristics and to help applicants understand the sign ordinance and guidelines.

**SIGN APPLICATIONS MUST INCLUDE:**

- Detailed drawings, drawn to scale, with complete text and style of lettering
- Recent, good quality photographs showing the building elevation and adjacent facades
- Color and material samples of the sign components

Property owners, lessees, or purchasers under contract or sale who wish to erect a sign or change one are required to apply to the building inspector for a sign permit. For buildings within an architectural or historic district, applicants will be referred to the DRC for review. The size, location, lighting, etc of the sign must conform to the city's sign regulations as set forth in the zoning ordinance. **If a zoning variance is required, the variance must be obtained before the DRC review.**

The commission will consider the proposed sign to determine whether it is appropriate to the district, compatible in materials, placement, and design, and whether the structure can accommodate the proposed sign without compromising the attributes that make it significant. The commission will approve the sign application as presented, approve it on condition that certain changes are made, or disapprove it.

Following DRC review of the application, the decision will be forwarded to the city's building inspector. Sign permits must be received from the building inspector before the sign can be erected or installed.

Signs in the historic districts must conform to the DRC's current guidelines as well as to the city's sign regulations, which are specified in the Zoning Ordinance and available from the city's building inspector. Applications for signs should include detailed drawings, drawn to scale, to show the proposed location of the sign and the colors of the sign's components. Documentation must include good-quality, current
photographs (color is preferable), which show the complete elevation, where the sign is to be placed, and the immediately adjacent facades. Snapshots are acceptable if they provide sufficient building detail. Applicants must provide detailed drawings of the sign, drawn to scale, which shows the complete text and style of lettering and which indicates the material and color of the sign components. Samples of materials, such as sign boards and color swatches, can be included to clarify the proposed design.

In any case, the design should be submitted before the sign is made.

OTHER REVIEW REQUIREMENTS

The New York State Historic Preservation Office in Albany holds covenants on the following properties that have received Historic Preservation Grants:

- The Canfield Casino
- Yaddo

The DRC’s review of these properties is coordinated with the State Historic Preservation Office. Written approval from the covenant holder is needed before the Commission can consider an application for a covenanted property. Call the New York State Historic Preservation Office, Field Services Bureau at (518) 237-8643 and the Preservation Foundation at (518) 587-5030 for information about the covenants.

For more information about the review process:

CITY OF SARATOGA SPRINGS City Hall
474 Broadway
(518) 587-3550
On the web: www.saratoga-springs.org

- Building Inspector, First Floor
- Administrator of Planning and Economic Development, First Floor

SARATOGA SPRINGS PRESERVATION FOUNDATION
112 Spring Street, Suite 203
P. O. Box 442
(518) 587-5030
On the web: www.saratogapreservation.org
Design Standards

Standards guide the review and approvals by the Design Review Commission

The Design Review Commission uses a set of standards, which are included in the Zoning Ordinance, Article VII Historic Review and Article VIII Architectural Review, to guide its review and decision-making. These standards are based on those established by the U.S. Secretary of the Interior. The City’s standards reflect the type of change proposed, the elements of design included in the proposal, and the significance of the property involved.

STANDARDS TO GUIDE THE COMMISSION

The commission shall be guided by the following general principles in approving or disapproving applications:

• Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building, structure, or site and its environment.

• The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural feature should be avoided when possible.

• All buildings, structures, and sites shall be recognized as products of their own time. Alterations that are incompatible shall be discouraged.

• Changes that may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

• Distinctive stylistic features or examples of skilled craftsmanship that characterize a building, structure, or site shall be treated with sensitivity.

• Deteriorated architectural features shall be repaired rather than replaced whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplication of features, substantiated by historic, physical, or pictorial evidence, rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
The surface cleaning of a structure shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials or historic landscape features shall not be undertaken.

Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any project.

Contemporary design for alterations and additions to existing properties shall be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, and environment.

Design Guidelines

TYPES OF CHANGE

- Repair original features and retain original material where possible.
- Where necessary, replace in-kind or with a comparable material that replicates the original appearance.
- New additions should respond to the character of the existing structure, but not imitate its style.

A variety of proposals are brought before the DRC at each of its meetings. These are the changes most often proposed and some recommended approaches to avoid adverse impact on a historic structure.

MAINTENANCE: The preservation and maintenance of significant elements of buildings in the historic district is the first and highest priority. Responsible maintenance procedures will be approved.

REPAIR: Repairing original features threatened by neglect is the preferred approach. Other measures will be considered only when it can be demonstrated that repair is impossible.

REPLACEMENT: When an original feature is found to be beyond repair, the DRC will approve its replacement with a reproduction of comparable material and design. A substitute material will be considered if it can replicate the original appearance.

SUBSTITUTION: When an original feature is missing and there is no precise record of its appearance, a substitute may be designed. This new element should respond to the character of the building, but not create a false historic appearance. It must clearly distinguish itself as new.

ADDITION: Reworking the interior space is preferable to building exterior additions. When additions are necessary, they should be designed to have the least possible impact on the significant features of the building and its public presence. Designs that respond to the character of the existing structure, but do not create a false historic appearance are preferred.
RELOCATION: The removal and/or relocation of a significant feature or building from its original setting will be considered only in extreme circumstances. It must be demonstrated that the feature or building cannot survive in its present location.

DEMOLITION: Demolition will be approved only when there is compelling evidence that no other course of action is possible. Demolition is vigorously opposed, and efforts must be made to find an alternate solution. If demolition is scheduled, the building's owner will be required to document the historic structure with photographs and measured drawings before proceeding.

SIGNIFICANCE

Every property - from the most modest structure to the most elaborate showpiece - in the Saratoga Springs Historic District has architectural or historical significance. A historic building may be significant as a rare surviving example of its type or style. Or its significance may lie in its association with a person or event important in local, state, or national history. Or, its significance may lie in its relationship to the overall neighborhood character.

In its review, the DRC will identify what is significant in a property and determine if the proposed change will preserve and enhance that significance. The commission uses four criteria in determining significance:

QUALITY: Quality is a highly subjective factor, but there are certain buildings and sites that are generally considered distinctive examples of Saratoga Springs architecture. Buildings identified as the work of prominent architects and those that display a high level of craft in their construction are clear examples. Examples of vernacular architecture, structures more modest in their style or decoration, are less obvious. Here quality may be identified in particular details such as window trim, porches, and other applied decoration.

UNIQUENESS: Some buildings, by virtue of style, function, or age, are rare surviving examples of a type. There are no buildings in the historic district constructed before 1800. Age alone makes any structure surviving from the early nineteenth century significant. A building that represents a style or period in the historic district with particular clarity is also significant. Buildings whose functions are specific to the history of Saratoga Springs - hotels, spring pavilions, stables - are highly significant.

PROMINENCE: A highly visible location, or a location at the edge of an area makes a building significant. Structures on corner lots, those fronting major open spaces, and those marking entrance points to the district are of special concern.

LANDSCAPE: Criteria of significance also apply to individual elements or features of buildings or of the historic landscape. Statuary, fences, stone work, paths, plant materials, and historic gardens all contribute to a property's significance. DRC reviews consider these features as carefully as the structures in the environment.
ELEMENTS OF DESIGN

Any creation of a new building or change to an existing building involves design. DRC reviews the relationship of a proposed project to its context in terms of the following elements, or components, of design:

SITING: Siting refers to the placement of a new building in relation to its environment. This includes both the artificial environment and the natural environment: structures, roads, sidewalks, and fences, as well as topography, vegetation, and water.

MASSING: The mass of a building describes the scale and proportion of the major building elements as influenced by roof-pitch, bays, dormers, porches, ells, and other features.

TEXTURE: The character of the exterior surfaces of a building (its walls and roof) derived from the selection and placement of materials, the patterns created, and the details applied.

FENESTRATION: The size, shape, and pattern of openings (doors, windows, skylights) on the exterior of a building.

COLOR: In residential neighborhoods, the DRC has only an advisory role in this important design element; in commercial districts, the DRC has jurisdiction over color choice. Color is the impact of hue (shade), value (light/dark), and chroma (intensity), whether inherent in a material, or applied to it with paint or stain.

HEIGHT: The height of a building should be compatible with the surrounding buildings. Building height should be no greater than the tallest and no less than the lower of the next two abutting structures on each side of the building site, provided such structures are in conformance with bulk regulations of the Zoning District.

As an example, if someone wanted to build a structure for the empty lot seen in the diagram, it could be no smaller than the building on the far left or taller than the building to the lot’s right, even if zoning regulations for the area allowed buildings above this height. If the abutting structures were not in accordance with the zoning regulations, the proposed new building would need to follow the Zoning District’s regulations.

SCALE: The scale of a building shall be compatible with the surrounding buildings. In the diagram to the right, the center structure is not following the building scale.
guideline given above. The smaller scale of the door and windows breaks up the cohesive nature of the surrounding two buildings.

PROPORTION: The relationship of the width of a building to the height of the front elevation and the relationship of the width of windows and doors to their height shall be compatible with the surrounding buildings. The façade of structures erected on single house lots should be proportioned so that the height equals at least one and one-half times the width. Here, the house on the left, with its horizontal facade and windows, is not following either of the proportion guidelines listed.

MAJOR BUILDING ELEMENTS

Article VII of the Zoning Ordinance outlines general guidelines for changes to major building elements:
- Storefronts
- Doors
- Windows
- Roofs
- Materials
- Colors
- Landscaping

For more specific information regarding these items, consult the brochure Design Suggestions for Renovating and Improving Your Home, available in the Planning office at City Hall.

STOREFRONTS: Existing historic storefronts shall be retained and rehabilitated whenever possible. Storefronts which have been altered or removed shall be restored or compatibly redesigned.

DOORS: Existing historic doors and door opening shall be retained and rehabilitated wherever possible. Restoration of historic openings is to be encouraged where they have been previously altered to meet current building code and safety requirements, doors and entranceways shall be designed also to respect the exterior architectural integrity of the building.

WINDOWS: Existing historic window and window openings shall be retained and rehabilitated wherever possible. Restoration of historic openings is to be encouraged where they have been previously altered.

ROOFS: Features which give a roof its essential historic character shall be preserved whenever possible. Roof designs for new structures shall be compatible with the surrounding buildings.

MATERIALS: Materials used in new construction shall be compatible with those traditionally used in the surrounding area. Contemporary materials such as glass, curtain walls, concrete, etc., are acceptable, provided that the overall texture, color and detailing of the building is compatible with the surrounding buildings.
COLORS Colors used in new construction shall be compatible with surrounding buildings. In the case of existing historic buildings, architectural features shall be restored with colors and finishes appropriate to the nature of the materials and to the historic character of the building. Where documented colors are not used, historic colors appropriate to the building’s predominant style(s) shall be encouraged. Color guidelines are advisory only, except in the commercial districts.

LANDSCAPE Landscaping shall be compatible with the character of the individual building as well as with the surrounding buildings and landscape features.

SIGNs

SIGNs ARE REVIEWED FOR:

- Appropriateness in the district.
- Compatible materials, placement and design.
- Impact on significant building elements.

The illustration, right, shows several places on a building that are appropriate for signs: The location of the sign usually determines its proportion and direction. Signs on the transom or wall should be horizontal; signs on a column or other vertical element should be vertical.

Signs should help define or enhance particular architectural elements; they should not cover, obscure, overwhelm or obliterate them. Signs should be consolidated to fit into the appropriate available space on the building. Such considerations may restrict the number of signs to fewer than the maximum number of signs permitted by ordinance.
In designing a sign, these are some general guidelines to keep in mind:

- Signs should be clear and simple so readers can immediately absorb essential information.
- Signs should be effective and imaginative.
- Signs should identify business names, not advertise brand names. The use of product logos and trade names on signs is discouraged.
- Illumination, if used, should be discreet and carefully integrated into the design of signs.
- The use of natural materials, such as wood or metal, is encouraged. Materials should be durable and vandal-resistant.
- The use of traditional symbols or a minimum number of words to identify products or services is desirable. The example below illustrates a sign incorporating an obvious icon:

![Example Sign](image)

**INSTALLING SIGNS**

Where possible, sign letters may be attached directly to the building. Anchoring devices should be kept to a minimum.

Support structures for signs should not dominate and should be colored to reduce their prominence.

Where previous renovations have resulted in signs that do not conform to these guidelines or other inappropriate elements, these signs or elements should be removed before designing and installing new signage. All scars, anchor-holes, ghosts, etc., from previous sign installations should be repaired or removed.

**COLORS**

Colors on signs should be limited and compatible with building colors. Too many colors may obscure the message and prevent viewers from absorbing it.

Color and tone contrast between the letters and the background makes a sign more readable. The human eye most easily perceives a dark background with lighter colored letters, but dark letters on a light background can also be effective. Subtler contrasts may be appropriate in some cases, but it should be remembered that these are harder to read.
Because most buildings are fairly neutral in color (earth tones, brick and stone, or muted paint), the brighter color of a sign will draw attention to it. These brighter colors should generally be limited to tones reflecting the palate used on the building. Sign colors should complement and relate to the building colors for a coherent appearance. Several paint manufacturers have compiled collections of colors used in the nineteenth and early twentieth centuries that would be appropriate for signs.

**LIGHTING**

Illumination is subject to the following restrictions:

- Bare bulbs and mirrors are not permitted.
- Moving or flashing signs are not permitted.
- Internally lit signs are discouraged, except those where the letters are luminous against an opaque surround. The contrast between the lighted letters and the darker background makes this arrangement effective by day as well.
- Neon signs are permitted where they are appropriate.

**CANOPIES AND AWNINGS**

Sign information on retractable awnings or canopies is permissible if the lettering is no larger than eight inches high and appropriate to the size and color of the awning or canopy. In no case should the canopy or canopied area extend beyond the distance from the building line established in the ordinance (Streets and Side-walk Ordinance). The illustration below shows the proper location of lettering on an awning.

**LETTERING**

Lettering style largely determines how easily a sign can be read. Flamboyant, intricate lettering is highly decorative, but difficult to read. Simple styles are preferred because a good sign should be read and its message absorbed quickly.
Size and proportion of the lettering on the sign are important. Letters should not be crowded onto a sign or lost on it.

Downtown Saratoga serves pedestrians and slow-moving traffic. In business and commercial areas, the sign industry usually assumes that forty percent of the sign surface is used for lettering, leaving sixty percent for background area. Signs intended for pedestrians should have letters at least three inches high for easy legibility. For automobile scale and speed, the rule of thumb is lettering height of at least nine inches, with another one inch added for every fifty feet of distance between the sign and the viewer.

FEDERAL REHABILITATION STANDARDS

The U.S. Secretary of the Interior has published detailed standards and guidelines for the rehabilitation of historic buildings. These standards and guidelines contain the essence of responsible preservation practices.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.
Neighborhoods within the Saratoga Springs Historic District

The Saratoga Springs Historic District contains a broad range of building types, uses, and styles. There are residential, commercial, educational, religious, and institutional buildings, as well as dependencies, and secondary structures such as barns and carriage houses. All major American architectural styles from the early nineteenth century to the present are represented. The city's topography and its historic patterns of settlement and use created the diverse architectural fabric that makes Saratoga Springs unique.

In order to create preservation standards and criteria responsive to the city's architectural variety, the historic district was examined and evaluated in terms of distinct neighborhoods. Areas within the historic district were identified by shared characteristics: building types and uses, landscapes, and architectural styles.

Eight neighborhoods are described in the following sections. Each section includes a map of the neighborhood, a list of architects who designed the historic buildings, a review of the existing conditions in that neighborhood and the criteria to be used in the DRC's review of proposed projects.
1. The Race Course Area

**HISTORIC ARCHITECTS**

- John Bromerick
- Samuel Adams Clark
- La Farge, Warren & Clark
- Charles W. Leavitt
- Ludlow & Peabody
- J. C. Markham
- Marcus T. Reynolds
- Kenneth Roberts
- S. Gifford Slocum
- William Halsey Wood

The Race Course Area is visually important to the city of Saratoga Springs - not simply because it contains architecturally significant buildings, but because its location at the eastern entrance to the city makes a statement about the character of Saratoga Springs. At its best, the area is a large, elegant park with stately trees, large, open, green spaces, and a collection of picturesque Victorian barns and related structures.

**EXISTING CONDITIONS**

The natural features of the landscape, the woods, the large shade trees, and open green areas, contribute to the impression of the Race Course area as a large park. Walks, fences, and landscape define the perimeter. The character and placement of the structures - the grandstand, the barn complexes, the scattered pavilions - and the detailing of various architectural elements from the major structures to the small outbuildings are more significant to the architectural sense of the whole than is any single structure.

**THE RACE COURSE COMPLEX**

The main track area is dominated by the grandstand/clubhouse. Part of this structure dates back to the 1860s. In 1902 there was a major renovation and a new track was built. A fifty-five-foot extension was added to the grandstand in 1965. It is a functionally designed structure, though some of the older portions have nicely detailed structural and ornamental elements. The structure is held together visually by its
unique, peaked slate roof. There are many smaller structures behind the grandstand: open betting pavilions, officials' offices, jockeys' quarters, saddling sheds, kiosks and vending booths. Tied together by common scale and use of materials, some of this sub-complex takes on the appearance of a tiny village.

Viewed from the interior, the clusters of buildings and spaces have a strong organizational relationship with the central space, which is the oval main track. Viewed from the area's perimeter, this cohesiveness is not apparent. The disparity between the interior and exterior perception of the area is underlined by its seasonal nature: very active in the late spring and summer and virtually abandoned in the fall and winter months.

Millionaires' Row is a complex of eight parallel horse barns adjacent to Union Avenue at the eastern end of the track. The spaces between the barns are used as exercise areas and walking rings. The barns have shed rows on both of the long sides, and tack and storage rooms under hipped roofs form a single plane.

The backstretch is a complex of nearly twenty barns, all roughly parallel to one another, intersected by the extension of Gridley Street. Like Millionaires' Row, the backstretch has no internal focus. Shed rows surround the barns on all four sides, but the barn gables appear above shed row roofs at the ends. Concrete block and wood-frame dormitories and support structures are interspersed.

Clare Court, a complex originally owned by August Belmont, is located within an oval exercise track at the southwest corner of the area adjacent to Nelson Avenue. The two major barns are the most architecturally pleasing of those on the south side of Union Avenue. They have wide surrounding shed rows, but the main barn structure protrudes through the shed row with its separate, slightly steeper roof. A cottage, long since stripped of its Victorian porches and detail, is located in the focal space between the two barns.

The Horse Haven area, located parallel to Union Avenue at the corner of East Avenue, is the oldest of the barn complexes and predates the 1863 start of thoroughbred racing. Although the construction of the stables closely resembles that of later barns at the track, Horse Haven remains unique in the irregular and picturesque arrangement of its barns and other dependencies. Later construction abandoned this tradition, but this quality should be maintained and preserved.

**Estate of Yaddo**
The centerpiece of the historic estate of Yaddo is a large Victorian Gothic mansion. Scattered around the property and connected by a system of drives and pathways are gardens, ponds, Victorian cottages and outbuildings, all examples of romantic Gothic Revival architecture. Many of these structures are architectural gems. From the bordering public roads, however, none of this is visible; the estate presents only stone walls, iron fences, gates and dense woods.

**The Dupont Parcel**
This complex consists of a small Colonial Revival style cottage facing Union Avenue, tightly related to a cluster of barns with single-loaded shed rows facing inward to a central paddock area.
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The rear of the barns forms a protective wall around the complex. This is the most visible of all the barn complexes from the perimeter.

REVIEW CONSIDERATIONS

It is interesting to note that the boundary of the Race Course Area ignores rather than includes the neighborhoods on the opposite sides of Nelson and Union Avenues. This approach suggests that the area should be treated as a microcosm within the city. Realistically, however, the area is an integral part of the city. It affects and is affected by its neighbors. Any discussion or review of proposed development within the Racecourse Area must consider its relationship to the neighboring areas. Proposals must be evaluated in terms of the perceptions of the area's residents, and those of people who live or travel around its perimeter.

Two considerations should be addressed in the review of any architectural or spatial changes to the Race Course Area. First, and of overriding importance, is the effect of the proposed change on the aesthetics and character of the area as seen from the perimeter streets, Nelson Avenue and Union Avenue. Second is the effect of any proposed change on the internal character of the area as a whole, on a complex of structures within the area, or on any individual building within a complex of structures.

The city's residents and its planning agencies are acutely aware of the value of the existing character of the Union Avenue entrance to Saratoga Springs. Maintaining the park-like atmosphere of the property bordering Union Avenue is essential. Less visible and often forgotten, but equally important, is the western perimeter area bordering Nelson Avenue.

The ownership of this area complicates its development and review. The Race Course management and, to a lesser extent, Yaddo are primarily concerned with the internal character of their parcels and less concerned with the appearance of their properties from the outside. The racetrack is a business concern; effort and money will naturally be spent on developments that improve the property for those who board, train and race there, and for the betting public that visits and wagers there. The fence and the view from outside may not be significant concerns to the property owners. It is natural for the Race Course management to perceive the perimeter as the rear of the property and treat it as such.

Proposed changes should balance the economic concerns of the racetrack as well as the concerns of the city. The grandstand is a wonderful structure, but its loading dock and service area is the part most visible from Union Avenue. The large parking area between Union Avenue and the grandstand emphasizes the park-like atmosphere of the complex. If that area were to be paved, its character would be lost. The brick sidewalks are charming, but they are difficult to maintain and represent a potential source of lawsuits; their removal and repaving would have a negative impact on the pedestrian character of the area. Support facilities, such as bus parking and maintenance buildings, should be integrated within the complex. If they must be placed on the perimeter, their design should be influenced by their public visibility.

Four elements of the area contribute to its park-like character. These should be considered in any review of proposed development.
**Natural landscape features:** Densely wooded areas, large trees creating vast shaded areas, open green spaces, and road-edge tree lines should be encouraged.

**Perimeter definition:** Transparency of the perimeter should be stressed. Required fencing must be effective as a physical barrier but should not to be a visual or psychological barrier. Wrought iron would be preferred over wood or chain-link fencing, for example. Dense barrier planting or solid fence should be considered only when required to mask specific unsightly elements.

**Interior organization:** Open space on a large scale should be encouraged. The cluttering of that open space with scattered kiosks, play structures, vending booths, and storage sheds should be discouraged. It is preferable to cluster these structures. The visual ordering of barns and paddocks in parallel areas is preferable to a helter-skelter arrangement of structures.

**Details:** Paving, fencing, gateways, guardhouses, and ticket booths should be carefully designed to recognize a pedestrian scale, especially where they are elements visible from the area's perimeter.

The review of individual projects will involve new buildings as well as additions and renovations to existing buildings. Additions and renovations should be faithful to the existing structure in terms of scale, detail and materials. Duplication of historic features is not necessarily required, but it is important to include design elements that complement the existing character of the building. In general, the individual buildings in the Race Course Area are not as significant as their groupings or the spaces and character that are result of these groupings. Alterations to existing structures should be reviewed not only as they affect the individual building, but also as they affect the complex of structures to which that building belongs. New structures should be reviewed in a similar manner. Proposed buildings within an established complex should be architecturally compatible and not disruptive to the character of spaces defined by the existing buildings. The betting pavilion erected opposite the East Avenue intersection is a good example of architecture that is compatible with the grandstand complex in scale, detail, and character. Its placement, however, seems arbitrary, and an opportunity was missed to contribute to a spatial organization of the track's main entry.

There is also a place in this area for new buildings of significantly different architectural character. Buildings of entirely contemporary design can coexist with the established architectural vocabulary if their design is a logical reflection of their use, and if their placement and relationship to existing building complexes is carefully designed. The sales pavilion on East Avenue is a successful example of such coexistence.
Thoroughbred Race Course built in 1864, enlarged 1865. A graceful flow of buildings and landscape contributes to the park-like atmosphere of the Racecourse Area.
2. THE UNION AVENUE AREA

This area includes both sides of Union Avenue from Regent Street to Ludlow Street as well as dependencies located on the parallel streets and alleys to the north and south. It does not include all of Union Avenue. The section at the racecourse and the section near Congress Park have distinct characteristics and are treated as discrete and separate districts. The Union Avenue area includes about seventy main buildings and dependencies.

EXISTING CONDITIONS

After the Civil War, an earlier extension of the street, then known as Congress Street, was widened and lengthened to carry traffic from Congress Park to the thoroughbred track. This new thoroughfare was named Union Avenue. While Broadway was a mix of residences and shops, Union Avenue was entirely residential, consisting of singlefamily houses built to emphasize privacy. These houses had long, fenced rear yards, which backed on adjacent streets or alleys to provide access to stables and, later, to auto houses. Stables and auto houses were set as far from the main structures as possible to keep noises and odors away from the living quarters. The best example of this sort of service alley is North Alley, to the south of Union Avenue. It was laid out before 1858 to serve White Street, but it came to serve Union Avenue as well. South Alley (today's Hale Lane) lay south of White Street. Although the structures on White Street are on a smaller scale than those on Union Avenue, their character and history are tied together.

Union Avenue today is a wide boulevard, measuring seventy feet or more across. The avenue was built to accommodate the heavy traffic that accompanied the August racing season. Houses were built in two stages over the period of twenty-five years. In the 1870s, modest wood frame residences were erected in the classical and Italian traditions (Nos. 67 and 100). A decade later, Union Avenue's transformation to a boulevard prompted the construction of substantial residences in the Queen Anne and Colonial
Revival styles. A building boom from 1885 to 1905 filled the vacant lots and transformed the character of the area from rural to urban. Existing modest houses were embellished with Queen Anne and neo-classical decoration such as porches and towers (Nos. 85 and 105). New structures were often built of brick or covered with brick veneer. By 1905 the street had achieved an urban housing density, with more distinguished Queen Anne structures than elsewhere in the city.

Several Union Avenue residences were designed by noted local architects. Numbers 28, 55, and 203 were designed by R. Newton Brezee, and Number 107 by S. Gifford Slocum. The institutional structures at Numbers 2 and 32 were designed by twentieth-century architects.

Today there are only a few single-family residences on Union Avenue and some of these are used seasonally. Although it now contains apartments, condominiums, professional offices, commercial establishments, a restaurant, a bed-and-breakfast, and the regional headquarters of Empire State College, the street retains an essentially residential appearance.

This residential quality contrasts with Union Avenue's function as a traffic artery. It provides one of three entrances to the city from the Northway. It also connects two significant green spaces, Congress Park and the park-like area of the thoroughbred track. The sidewalks, too, act as a corridor, moving pedestrians and runners toward the track or out to Yaddo or Saratoga Lake.

REVIEW CONSIDERATIONS
The residential appearance of Union Avenue must be maintained. At the same time, it is essential to permit diverse modern uses for the historical buildings. There are two aspects to review: individual building complexes, and the street complex as a whole.

INDIVIDUAL BUILDING COMPLEXES
The relatively small front yards and extensive rectangular backyards with rear access should be retained. This is particularly true on the south side of the street, where more lots retain their original plan than on the north side. Rear dependencies in alleys should be retained for utility or apartment use. New garage construction should be located in the rear, not to the side. New garages should be compatible with the existing carriage and auto houses.

Architectural characteristics of the Queen Anne and Colonial Revival styles should be retained. Particular care should be taken to retain iconic shapes such as turrets, and the textures created by different building materials. Porches, especially wrap-around frontal ones, should be retained. Houses designed by noted architects, such as Brezee, should receive special consideration to preserve their original integrity. The emphasis on the high-style Queen Anne and Colonial Revival buildings should not overshadow the earlier, more modest examples of other styles. These need to be preserved as well.
203 Union Avenue. Union Avenue is a grand boulevard of 19th Century summer cottages, many of which have been converted to condominiums or bed and breakfast establishments.

**STREET COMPLEX**

Sidewalks should be maintained in good repair, especially the original brick sidewalk near Ludlow Street. Screening of parking lots and recreational areas with shrubs and trees is essential to maintain the area's residential quality.

**NEW CONSTRUCTION**

The construction of new buildings should, in general, be discouraged because of the lack of building space. This does not limit the possibility of additions to existing structures, however. Additions, renovation of secondary structures, and creation of parking areas to serve a growing population in apartments and condominiums are all possible. In this situation, it is crucial to retain open yards and to landscape areas to be used for parking.
3. Eastside Area

The Eastside contains both modest and high-style expressions of each architectural period. Building materials are varied. Clapboards, brick, stone, shingles, and stucco are used alone or in combination. The area has two and three-story buildings laid out in a grid pattern on tree-lined streets and alleys. Despite the stylistic variety, the Eastside is a cohesive grouping of buildings in a neighborhood setting with relatively few unsympathetic intrusions or unoccupied lots.

EXISTING CONDITIONS

The Eastside area consists of nearly four hundred structures representing a wide variety of nineteenth and early twentieth-century architectural styles. This primarily residential area contains examples of the Greek Revival style, the full spectrum of
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Victorian styles - mainly Gothic Revival, Italianate, Second Empire, and Queen Anne - and the Colonial Revival and Bungalow styles. There are also some contemporary buildings scattered throughout the area.

The Eastside Area is distinguished by the work of noted architects with local, regional, and national reputations. Many of the buildings are finely articulated interpretations of popular architectural styles. The craft of their execution by local builders gives the area a particularly exuberant character.

Overall, the streets between Circular Street and Nelson Avenue are densely lined with buildings set close to the sidewalk. Modest, or vernacular, renditions of mainly Victorian styles are found on Spring, George, Court, and York Streets, and Nelson Avenue, while buildings on Phila, Circular, and Caroline Streets are grander, more elaborate examples of their styles.

Crossing Nelson Avenue and proceeding to East Avenue, the neighborhood's character changes and density decreases. Gracious homes set back from the street on broad, landscaped lawns are to be found on Caroline Street and on Lake, Madison, and Fifth Avenues. Later Victorian and early-twentieth-century styles predominate in this part of the Eastside.

Also included in this area are the alleyways - Cottage, Mitchell, Diamond, Morton, Talford Place, Starbuck Lane, Fasig and Tipton - which provide access to the carriage houses, barns, and dependencies that once served the larger houses. The alleys are winding and narrow, with the dependencies set directly on the pavement. There are a few residential structures set amid the barns and carriage houses. Some of these are now used for commercial, some for residential purposes.

Entrances are the dependencies' most striking features. They have large double or sliding doors made to accommodate carriage and cart traffic. Many of the carriage houses are stylishly constructed on the design of the "main" house, and have been attributed to the same architects who designed the residences. These buildings make a considerable contribution to the architectural and historic significance of the area.

There is a small commercial center at the intersection of Spring and Court Streets which contains a historic market and other buildings now converted to commercial use. The school building and adjacent church on Spring Street define a secondary commercial and gathering place away from Broadway and the downtown churches.

Historically, the fashionable buildings that dominate the Eastside were constructed for the successful business people of Saratoga Springs, whose prosperity paralleled the growth and development of the city as a popular health spa and seasonal resort. Nearly fifty buildings in this area are attributed to known architects, hired by local families to reflect their wealth and prominence. Additional research may reveal other architect-designed structures.

REVIEW CONSIDERATIONS

Despite the variety of architectural styles and settings in the Eastside area, there are common elements that should be recognized and preserved. This is a primarily
pedestrian area, defined by tree-lined streets, sidewalks, and style-conscious buildings. The front porch is a design element that reinforces the pedestrian character and unifies the various architectural styles. Garages are generally not visible from the street; access to them is from the alleyways behind the streets or from long drives that run from the street to the rear of the properties. Sidewalks line the streets, with brick and concrete randomly interspersed.

104 Caroline Street. A vernacular 2nd Empire style residence with a Mansard style roof has appealing gardens and porches which typify the Eastside Area.

95 George Street has the decorative porch characteristic of the pedestrian Eastside Area.

It is important to preserve these elements of the area's pedestrian character. Porches should not be removed or enclosed. Decorative porch features such as columns and balustrades should be maintained, repaired, or replaced in kind. The use of unsympathetic materials such as contemporary wrought iron is discouraged.
New garages, on an existing site or as part of new building plans, should be detached and sited at the rear of the property. Access to garages or other dependencies should, if possible, occur from an existing alleyway. Where it is necessary to provide access from the street, unpaved drives that do not disrupt the sidewalk can be provided. Intrusive asphalt paving is not appropriate, nor are shrubbery borders that focus attention on the drive.

Sidewalk maintenance and preservation is an important issue. Brick walks have become scarce and modern replacements, with their large curb and corner treatments have somehow sterilized the streetscape. Building owners should be encouraged to maintain brick walks where they exist and to integrate new walks into the rhythm of historic walks.

Buildings that represent the work of known architects need special consideration to preserve their architectural integrity. Owners of these buildings must be discouraged from making major alterations or constructing imposing or unsympathetic additions to their properties. In many cases, documentation such as original plans or historic photographs is available from various local sources and can be used to guide proposed changes. DRC applicants should be required to consult this documentation as part of the application and review process.

The particular attributes of the alley structures - their siting directly on the street, and their large, often paired doorways - define their character. Stylish carriage houses, dependencies of larger residences, are sometimes the only remnant of a large estate. They exhibit the prevailing architectural aesthetic of their period. Although these structures may now serve a new use, it is important that their appearance as dependencies be preserved.

More modest barns may not have that direct relationship to the main house, but they are examples of a unique building type. Their design characteristics include large doors and sparse fenestration. The use of skylights is preferable to puncturing their exteriors with additional windows that disrupt the established proportions of flat space and openings. Doorway openings must not be made smaller, nor original doors removed and replaced with smaller ones.

New construction in the Eastside area should respect and continue the area's established traditions. There are many highly original, individual examples of historic architectural styles. A careful examination of the immediate surroundings will suggest design elements and forms to consider. New designs should not attempt to recreate the past, but new building should demonstrate a sympathetic understanding of the area's historical character.
The Stone Abbey, Circular Street, constructed in 1900 and restored in the 1980s. Originally the New England Congregational Church, creative reuse of the Stone Abbey restored it to the Eastside neighborhood as condominiums while retaining its historic character.
4. The Congress Park Area

The complex history of Congress Park is reflected in its diverse but unified exterior spaces, landscape features, monuments, and buildings. The park includes spacious lawns, mature trees, a series of ponds and brooks, and a number of wooded, steeply-contoured slopes. Each of its three distinct sections corresponds to a different period in Saratoga’s history and its development as a resort.

HISTORICAL BACKGROUND

The discovery of the Congress Spring in 1792 drew attention to the area south of the present park drive. In 1802, Gideon Putnam used the Congress Spring and Columbian Spring to attract customers to his boarding house. A few decades later, John Clarke...
purchased the land, drained the swampy areas, and designed a series of paths for his guests to use while they sampled the waters and listened to band concerts. Clarke built a bottling plant on the north side of the park's drive and shipped Saratoga mineral waters across America and to Europe. The bottled waters promoted Saratoga Springs as a health resort and drew visitors to the famous spa.

In 1876, Congress Spring Park was redesigned by Jacob Weidenmann while working for the firm of Frederick Law Olmstead. His design took advantage of Congress Park's remarkable topography. Artificial lakes, winding paths, and architectural adornments were set on steeply wooded slopes and low-lying meadows. A covered promenade and cafe between the two springs, a bandstand, an enclosed deer park and an elegant reservoir were established in the park.

John Morrisey built a gambling casino in the park in 1870-71. Richard Canfield acquired the casino and all the properties bounded by East Congress, Putnam, Spring, and Circular Streets in 1894. He made extensive improvements to the casino and its surroundings, adding an exquisite dining room, designed by Clarence Luce, adding priceless Tiffany stained glass windows, opening the private park to the public and adding a small neoclassical garden called the Italian Garden. The Italian Garden is believed to have been designed with the assistance of Canfield's friend Charles Eliot, president of Harvard University.

Reformers succeeded in closing the casino in 1907. The village of Saratoga Springs bought the building and its grounds in 1911 for $150,000. The next year it acquired the deteriorated Congress Hall Hotel and Clarke's bottling plant, demolished them, and created the third and final section of today's park. The entire park has been publicly owned since 1913.

Charles Leavitt, a prominent landscape engineer, was engaged to design the new section in 1912. His work coincided with plans for a public memorial to Spencer Trask, a financier and philanthropist who died in a train crash in 1909. Trask's widow, Katrina, commissioned Daniel Chester French and Henry Bacon to design the Spirit of Life as a tribute to her husband's conservation efforts in Saratoga Springs. Leavitt later designed the memorial's landscape setting. When Katrina Trask died in 1922, a pink granite staircase was installed at the park's southern edge as her memorial.

By 1912, the wooden bandstand and Victorian spring pavilion had deteriorated and were demolished. In 1931, citizens erected a memorial to Saratogians who had served in World War I. The memorial sits on the former bandstand's footings, its octagonal design recalling the earlier structure. A Civil War monument, dedicated in 1875, also stands in the park near the Spirit of Life. Made of cast zinc and painted to resemble bronze, the statue was moved into the park from Broadway in 1921 to protect it from motorists.

The Canfield Casino and Congress Park were named a National Historic Landmark in 1987.

In 2000, a restored Marcus Illion’s carousel was added on the northern edge of the park. It is housed in a Doric-style pavilion.
Congress Park has a history of development, deterioration, and demolition, but also of renovation and restoration. Over the past several decades, restoration and rehabilitation has been done on all of the major buildings, memorials and statues in the park. Today, the Department of Public Works is responsible for maintaining and preserving the historic buildings, landscape features, springs and statues in Congress Park.

EXISTING CONDITIONS

Broadway, Saratoga Springs' main north-south artery, marks the park's western border. On the other side of Broadway, opposite the park, a multi-story commercial building with retail on the ground floor occupies the former site of the massive Grand Union Hotel. At its western edge, Congress Park turns inward, away from Broadway. The Trask Memorial faces east and is screened by a descent in grade, a grove of pine trees, and a limestone retaining wall. The Arts Council building, once the Public Library, set on the northwest corner of Congress Park also separates the street and the park. A six-foot-high iron picket fence is a transparent border that runs south from the library to the only vehicular entrance to the park. The Brackett Memorial Gates, set on gently sloping ground, have welcomed visitors since 1925. The Broadway edge of the park, from Spring Street to the main gate, is also accented by a tiny Colonial Revival style cottage which serves as a visitor information booth.

The northwestern portion of the park slopes from Broadway down to the level of the casino. In this section is the former site of the hotel and bottling plant. The Trask Memorial is now its most prominent feature. The memorial's bronze fountain, displayed against a twelve foot-high limestone retaining wall, and its reflecting lagoon impose formality on a relatively informal exterior space. Soaring American Elm trees once enriched and punctuated this area. While new species grow, it remains relatively open.

Farther to the south, the park's central drive leads from the main gate to the Canfield Casino. Until 1913, when it was realigned and closed to traffic, the drive was East Congress Street, a through street to Union Avenue.

With its more varied mix of land uses and building types, Spring Street marks the park's northern border. The area from Spring Street's Broadway corner to its intersection at Circular Street is not fully developed. This segment of Spring Street starts with a multi-story historic brick commercial building opposite the Arts Center, continues with a two-deck parking garage and includes the Hathorne Spring Pavilion, parking lots between Putnam and Henry Streets, and ends with a row of historic and other more recent buildings. This last block includes a variety of nineteenth and twentieth century building forms and styles, all gable roofed, and one professional-office building.

This is the one edge of Congress Park that is more open than the park itself. The north side of Spring Street between Putnam and Henry Streets, itself once a small park, is an open and unadorned parking lot. This site shows potential for either the construction of an architectural border to the north perimeter of the park or for the reintroduction of recreational functions.

To the east of Henry Street, stretching to Circular Street, some smaller buildings with a variety of uses face the park. This area is less consistent in terms of architectural continuity.
At the corner of Circular Street and Spring Streets, Congress Park consists of gently dished lowland backed to the east by a wooded escarpment and a narrow, flat upland area running along on Circular Street between Union Avenue and Spring Street. This corner of Congress Park was developed in 1902-03 when the buildings lining Spring Street and the former Putnam Street were removed, and a park setting for the Canfield Casino was created at the lower elevations. The new park included the Italian Garden.

Circular Street forms the southern and eastern borders of the park. Unlike the borders on Broadway and Spring Street, the streetscape here is more uniform, with large twentieth and twenty-first-century institutional buildings between Spring Street and Union Avenue, large nineteenth-century houses between Union Avenue and the Batchellor Mansion just west of Whitney Place, and a mid-twentieth-century church at Park Place. This border to the park is unequalled in terms of consistent architectural character and quality of landscape. The large lawns and uniform spacing provide a gracious setting for the varied architectural styles represented: Greek Revival, Italianate, and Second Empire. Along this border, large residences and their well-maintained yards are spatially connected to the park's higher wooded plane.

An abrupt rise in elevation to the west of this area forms the southwest rim of the park. Except for one section of the Holiday Inn, it is the buildings’ rear facades and service lanes which face the park. Only the Katrina Trask Memorial Staircase breaches this visual and physical barrier and connects the lower pond with the development at the top of the ridge.

REVIEW CONSIDERATIONS

For project review purposes, the Congress Park area includes enough of the surrounding properties to integrate the area both functionally and visually.

The southeast boundary of the area along Regent Street and the west boundary along Hamilton Street extend a full block beyond the park itself. The south apex is anchored by the Batchellor Mansion, but the north boundary is only fifty feet from the north curb of Spring Street. This proximity extends the park's visual setting into the blocks between Spring and Phila Streets, and to Putnam, Henry and Circular Streets.

Proposed architectural or spatial changes in the area surrounding Congress Park need to be evaluated from two viewpoints, from within the park looking out into its surroundings, and from its surroundings looking into the park. Each section of the park is bordered by at least two streets, so the buildings and spaces on each street affect more than one section of the park. The interior of the park and the areas at its borders are treated separately, with separate review criteria, but each should be considered in relation to the other.

CONGRESS PARK

Good pedestrian access and visual openness are basic and desirable qualities of the park's perimeter. The spatial continuity of the park and its surroundings is an important historical characteristic of the park. Iron picket fencing forms an unobtrusive boundary along Broadway, Spring and Circular Streets, although an abrupt change in elevation forms a partial visual and pedestrian barrier in the Heustis Court area. Similarly, the interior of the park is relatively
unobstructed except for some prohibitively steep wooded slopes. A series of walkways guides pedestrians around and between ponds. Lofty elms, forming high, arched canopies once enhanced the sense of openness and accessibility. These qualities should be emphasized and preserved.

The specific historic character of Congress Park is derived from five key elements. These elements should be considered in reviewing any proposed changes or additions to the park: topography; plant materials and water features; man-made features, such as buildings and details; the perimeter; and the interior space.

*Topographic features* - the existing and historic plateaus, slopes, basins, vistas, and lawns - all should be preserved. They must be protected from soil erosion and the introduction of plant materials for which there is no design precedent.

*Existing plants* - mature trees, forested slopes, and the various shrubs - should be maintained. Elms should be reinstated as an important spatial element. The ponds and related waterways should be restored and maintained.

*Man-made features* -The existing buildings, including the Canfield Casino and the Colonial Revival information booth, and their spatial and landscape settings deserve careful restoration and maintenance. Historic urns, fountains, walkways, lighting fixtures and seating features should also be restored and preserved.

*Perimeter* -The perimeter is of central importance. The predominantly open and unblocked character of the park circumference must be maintained.

*Interior space* -The interior space of the park should be rehabilitated and restored using historic photographs and site plans as guides.

The review of individual structures should include both proposed new buildings and the rehabilitation or expansion of existing buildings. As the park has no one architectural theme, only additions to the Canfield Casino would require duplication of historic features. Historic precedence, as in the construction of the Congress Spring Pavilion, is a more generally applicable design criterion.

**ENVIRONS**

Commercial properties at the park's southwestern corner should be developed with attention to their location overlooking the park. Designs should attempt to soften this edge, to link and integrate the park's natural environment with the buildings above it. Visual improvements should be planned for the area of the Katrina Trask Staircase. Alleys used for deliveries and parking should serve as outdoor pedestrian spaces. Creating secondary entrances into the buildings on Broadway is a possible way to achieve this.

The relationship of Spring Street to the park is complex. Spring Street has historic buildings at its Broadway end and near Circular Street. The open spaces between these sections are attractive prospects for redevelopment. New construction in the parking lot between Putnam and Henry Streets could provide elements that are more visually compatible with the park than parked cars. Downtown parking is desirable and necessary, but Congress Park would be better served if parking at the perimeter were
less expansive and better defined. The quality of change and its direct impact on Congress Park, visually and in terms of pedestrian circulation, are important. The unfinished appearance of the city as seen from the park calls for an architectural border on the north edge of Congress Park. In the meantime, some landscaping in the lot would be a great improvement.

The overwhelmingly residential character of Circular Street, its tree-lined streets and the high quality of its architecture needs to be preserved. This is the one section of the historic district bordering on Congress Park where the preservation of existing conditions is of major concern. Here there is little potential - or need - for change.
5. THE HILLSIDE AREA

The Hillside Area contains approximately thirty-five buildings located on Phila, Lafayette, Caroline, Henry and Hodgeman Streets. All are residential structures except the church at 62 Henry Street, and carriage barns at 11 Hodgeman Street and 27 Lafayette street (now used as residences). The buildings are two and three stories tall, mostly clad in brick or clapboard, and date from ca. 1840 to 1890. The area serves as the edge of the city’s residential development on the east side, and abuts the commercial streets leading to Broadway.

EXISTING CONDITIONS

The topography of this small area, its dramatic rise from Henry Street to Circular Street, distinguishes it from other discrete areas, and has affected the interpretation of historic architectural styles in a particularly charming way. The buildings are all set close to the sidewalks and to each other, with little land between house and street.

The most prominent design feature of these buildings, are porches, most of which span the entire front facade and are richly embellished with a variety of details. Early buildings may have had porches added in later periods. Raised, or English, basements also characterize many of the buildings. This feature is common to French Second Empire and Queen Anne style structures, but a raised basement on the house at 14
Lafayette Street, a brick Greek Revival style building, suggests that this particular feature was probably a design response to the area's terrain.

For many years, the area had been associated with the Jewish summer residents who migrate to the city to take the waters and enjoy the fresh air. Although most structures are now occupied on a year-round basis, the social characteristics of multiple occupancy established by the Hassidim are still reflected in the continued use of porches as community gathering places. A boarding-house feeling remains in the area, giving it a certain vital street life.

The predominant architectural styles represented in the area are Greek Revival, Italianate, Second Empire and Queen Anne. The area displays a remarkable degree of integrity and cohesiveness with only three modern intrusions, a concrete-block structure at 12 Henry Street, a single-story residence at 64 Phila Street, and a residence at 25 Lafayette Street. There are few unsympathetic additions to the buildings, and several buildings have fallen into significant disrepair. Modern siding keeps some structures from retaining their original appearance. A small section of iron fence behind the house at 56 Henry Street is a fine bit of landscape texture worthy of note and retention.

REVIEW CONSIDERATIONS

Maintaining the verticality of the Hillside area is a priority, for the tall narrow buildings give the area its character. Construction of single story buildings is an inappropriate response to the existing topography and building scale. New structures should reinforce the vertical feeling.

Equally important is the maintenance and preservation of the porches, which are both a prominent design element and social characteristic of the area. Replacement of lost porches should be encouraged and special care should be taken to maintain an open feeling. Spindle or peg railings and decorative column brackets are encouraged; solid panels to be avoided. Screening is not recommended, nor are small entrance porticoes. Porches should span the front facade or even wrap around to the side.

Landscaping should not conceal the raised basements that characterize many of the area's buildings. The detailed stone- and brick-work displayed on some of the basements add architectural texture to the area and are visually pleasing.
6. The Broadway Area

The Broadway Area is downtown Saratoga: the area of Broadway that stretches from Spring Street on the south to Van Dam Street on the north and divides the city into its east and west sides. This section of Broadway, lined by fifty-four buildings, is the main social and commercial artery of the city. Broadway is entered from the east by Lake Avenue and from the west by Church Street; each resulting corner boasts a significant building of imposing proportion.

EXISTING CONDITIONS

City Hall, its three brick stories raised over a high limestone basement, reigns from the north-east corner of Lake and Broadway. It was built during the High Victorian period, (1865-75) in the Italian Palazzo style, recognizable by the aggressively projecting cornice supported by brackets, the hallmark of the Victorian Italianate styles, and by the semi-circular pediment inspired by seventeenth-century Roman palaces. The
Ainsworth Building commands the southeast corner. It was designed during the same period, but here the Italian Palazzo style was adapted to a vast commercial block. Its three-storied brick facade is divided by piers into nine distinct sections. Directly across on the southwest corner stands the marble-clad Adirondack Trust Company, designed by its Beaux Arts-inspired architect early in the twentieth century to combine the effects of an ancient Greek treasury with those of a Roman triumphal arch. On the northwest corner is the buff brick body of the U.S. Post Office, constructed in 1910 in a manner inspired by ancient Roman forums. Flights of stairs designating elevated entrances properly dignify the Post Office, City Hall, and the Adirondack Trust Company.

Wide sidewalks reaching from facades to tree-lined curbs invite pedestrians to stroll unjostled along Broadway. The stores and restaurants they pass line up in the long, unbroken sequences permitted by a dearth of through-running intersections. To the south, Spring, Phila, and Caroline Streets make three blocks on the east side of Broadway, but Washington and Division Streets provide only two on the west. At the north, Grove Street and Rt. 50 create two blocks on the east side as do Walton and Van Dam Streets on the west, but at different points. Several of the long blocks consist of three-and four-story brick or stone buildings that rise from the pavement level to tower overhead. This monumentality of scale and permanence of material, combined with the richness of the decorative masonry and window ornament, speaks of Saratoga's proud past as Queen of the Spas and distinguishes the city from neighbors of similar size and age.

A resident or visitor walking along Broadway can pause on one of the benches among the flower beds set along the treeline to observe the passing parade, much as a Victorian predecessor would have done from a rocker on a hotel porch. Two hotel buildings standing between Washington and Division Streets recall the great hotels with vast porches that once dramatized Broadway. Although the Rip Van Dam was built in 1840, a porch in the Colonial Revival style was constructed over its basement stores in 1927. The four-story, brick, High Victorian Adelphi Hotel, built in 1877 on the site of an 1831 tavern, has a porch that rises from the second story to the roof the entire length of the facade. The round-headed windows seen behind the porch's arcade are outlined with the layer of brick arches that indicate the hotel's Lombardian Italian style.

These early-nineteenth century dates reveal that this block, just north of the site across from Congress Park where Saratoga's founder, Gideon Putnam, built his boarding house, retains some of the district's earliest buildings. These were built in the Greek Revival style (1800-40); the building on the corner of Washington Street and Broadway still has the complete triangular pediments on front and flank that are one of this style's main features. The Perry Building (No. 373) built in 1836, has the discrete cornice underlined with dentils and the rectangular windows bearing flat rectangular lintels that also characterize the style. Where this block of Broadway terminates, however, the building line is broken on the north corner of Division Street by a motel that rests behind its brick-walled parking lot.

One way to characterize the rich profusion of the downtown district is to describe four of its long blocks. The east side of Broadway from Phila to Caroline Streets, for example, is notable for its preponderance of recent structures although it boasts a variety of period styles. Two early-twentieth century Colonial Revival buildings appear first:
Number 368 with its flat, geometric Art Deco details, and Number 376, of Georgian persuasion, whose deeply recessed entrance is flanked by two ponderous fluted columns. Number 378 is an Italianate brick structure whose three stories are marked on one side with a full height polygonal bay, while Number 384 is a four-storied brick Greek Revival building. The next four buildings are modern, commercial two- and three-story structures.

The Collamer Building, 480-494 Broadway, was built in 1884 in the Renaissance Revival style and remains remarkably intact as a thriving commercial structure.

After a gap, where a long-ago fire has provided a parking lot, the corner is graced by the three brick stories of the High Victorian Walworth Building, designed in an Italianate mode.

The High Victorian version of the Italianate style, its tall windows crowned by projecting pediments of a semi-circular, triangular, or rectangular character, dominates Broadway's west side from Division to Church Streets. It is true that three Greek Revival houses from the city's early northward expansion remain beyond the motel on the corner. But even these have acquired Italianate cornices over the years. Number 427 is a three-story Italianate building with mighty, double brackets. There is then another early house that has been given a Late Victorian (1880-1900) Richardsonian Romanesque fourth story. This addition has a row of round arched windows flanked by two peak-roofed towers. Number 445, however, is a brick Italianate building four stories high, while its neighbor is a recent two-story construction of brick and cinderblock. The neighboring one-story brick store has the geometric brick patterns that designate the Lombardian Italianate style. Numbers 457 and 463 command attention: each has a brick, three-storied Italianate front. Finally, just before the Adirondack Trust Company stands a Venetian Gothic style brownstone. It has three stories set over a basement so high that steps lead to the original tall, double-winged, heavily-molded door, its windows crowned with pointed arched pediments.

The particular variations of the blocks framed by Church, Walton and Van Dam Streets arise because these structures were originally built as residences, but have remained to become businesses. Just south of Walton Street, two High Victorian brick houses, now joined to form an inn, lift three stories over high basements to terminate in
mansard roofs with dormer windows. Steps rise to the porches that line the first stories. This domestic note continues across Walton Street. The one-story wing of a Greek Revival house is set back far enough to permit a garden surrounded by a wrought iron fence at the corner. Temple Sinai occupies a turn-of-the-century Colonial Revival house enhanced by a semi-circular portico supported by two-free standing columns. This, in turn, abuts a Richardsonian Romanesque house of rusticated brownstone, whose circular turret, projecting from an upper corner, completely obscures a gable-roofed frame house set well back on a lawn edged with a wrought iron fence.

Domestic intimacy changes to architectural drama on crossing to the opposite side of Broadway. North of City Hall is the Collamer Building, a High Victorian commercial block in the Gothic Revival Style. Its facade of three stories marked by tile plaques is divided by pinnacle crowned piers into a wider center section flanked on each side by three sections. Beyond yet another parking lot, the mighty, Richardsonian Romanesque Algonquin Building extends its four-storied dark redbrick bulk to the corner. On the street level, a wide arched entrance opens a wall whose thickness is emphasized by the layered brick arches. Above, the weight of the upper stories is expressed by arcaded, closely arranged windows or deeply recessed, low-arched porches, while an enormous tower embedded in one corner displays the building's three dimensional mass as it directs the way from the front to the side of the building.

Across Grove Street, the Saratoga Springs City Center responds to the visual demands thrust on it with the three-story-high rectangular brick piers of its forecourt which rise to carry a series of turret-like roofs. The adjoining hotel makes a similar strong response with its cliffs of dark red-brick walls opening in horizontal banks of windows.

REVIEW CONSIDERATIONS

Proposed new buildings on Broadway should take account of the tendency toward monumentality in this district. Also, when restoring or altering historic buildings, visual assurance should be provided for the stability of such indubitably weighty forms. For example, supporting masonry piers or cast iron columns should be revealed on the ground story.

Another prime consideration in historic review is retaining the visual effect originally intended by the designer. A design predicated on a classical desire for harmony, as in the Greek Revival or Colonial Revival styles, needs to express a sense of balance, the rational demonstration that since mass has weight, it must be seen to be supported. Thus, in classical forms, horizontal directions are always countered by vertical directions. High Victorian designs declare the optimism and energy of the expansive era as they thrust upward through high basements, tall windows, and energetic pediments. Therefore, when a wide fascia replaces the original bracketed cornice over a storefront, it establishes an unfortunate horizontality. An especially difficult problem occurs when store ceilings have been dropped, the shop windows consequently lowered, and, as a result, the area below the cornice increased. One solution might be to place dark glass panels above the windows to imply their former height. Fortunately, two splendid High Victorian storefronts at Numbers 360 and 490 Broadway survive to provide inspiring examples. In Richardsonian Romanesque designs, the desired sense of massiveness the
A nineteenth century structure, built in no-matter-what period or in whatever historic style, was designed with rectangular windows. Square or horizontal windows are a twentieth-century architectural contribution. The particular embellishment of a nineteenth-century window should be respected. A chaste, rectangular lintel balances a Greek Revival window. Victorian Italianate windows may terminate in a straight line or a semi-circular or depressed arch, and may bear a molded rectangular, triangular, semi-circular or depressed pediment. Colonial-Revival Georgian windows are composed of multiple panes below a fanlight. It is equally important to honor the sequences in which windows are disposed. Classical windows are independent entities and arranged at even intervals. In a Classical Revival building, windows become progressively shorter through the upper stories, the smallest ranged right under the cornice, lessening the sense of weight pressing down from above. Windows in a High Victorian Italianate structure may be placed according to a dynamic rhythm. On the facade of Broadway's Walworth Building there are three closely-placed windows, then a pause and one window, another pause and then three more closely spaced windows. Several contingent Richardsonian Romanesque windows can establish a horizontal movement.
7. The North Broadway Area

More than any other historic area in Saratoga Springs, North Broadway survives as a distinct entity in Saratoga Springs. The terminus of the arterial highway at its southern end cuts it away from the rest of the city. The rising slope of the land from its southern-most point to the Greenfield town line gives the topography a unified character. Most important is the distinct visual appearance of North Broadway. Its yards are greener and more spacious than those of any other street. The broad open space and extensive greenery are its most important features, features that should be most rigorously preserved. As the street rises, these features become more dominant by virtue of the increase in open space near the Third Street/East Avenue corner, and the concomitant increase in the lawn area and the number of trees. Much of the quality of the North Broadway environment depends on landscape attributes.
EXISTING CONDITIONS

Several elements give North Broadway its spacious and green effect. First, the street itself is very wide, sixty-six feet. More important is the twenty-three-foot-wide strip of lawn that separates the street from the sidewalk. After Greenfield Avenue/Rock Street, the houses are widely separated and are set back between fifty and one hundred feet from the street. On the east, between the Rt. 50 and Rock Street, the houses are closely packed together, and set back only a few feet from the sidewalk. This is the only instance of such density on the street.

The North Broadway area also includes buildings on Greenfield, Clement and Woodlawn Avenues, Clinton, State and First Streets and Carriage House Lane which relate historically to the area's development and which contain both primary structures and auxiliary buildings, such as carriage houses and stables.

The architecture of the area presents a mixed pattern of different styles, colors, materials and textures. More than half of the approximately 60 buildings are Late Victorian/Queen Anne style, but four different phases of American architectural history and twelve different styles are represented, ranging from a fine Greek Revival structure, ca. 1830 (No. 581), to an equally fine PostModern one (No. 700). While the Late Victorian prevails, the sequence is so often interrupted, the street does not reflect the character of any particular period of American architecture. The distances that separate these very different-looking houses, and the presence of wide lawns and many trees, assist in preserving their individuality without calling attention to the variety of their styles. If these distances are maintained, any well-designed new construction could be compatible.

Articulated design distinguishes most North Broadway houses. Saratoga Springs' greatest concentration of large single-family houses can be found along this street. The work of noted local nineteenth century architects is well represented, with many houses designed by R. Newton Brezee and S. Gifford Slocum. Every effort should be made to have new construction reflect the kind of thoughtful design that characterizes the fine historic residences. New construction should respect the set back of the nearby houses.

718 Broadway. This Italianate style residence is representative of the stylistic variety found on North Broadway, the city's most gracious residential boulevard.
It is interesting to note that north of the Greenfield Avenue/Rock Street line, the original appearance of almost every architectural form has been retained. Future renovations and additions should be equally respectful of the historic fabric.

Most of the land in the area to the west of North Broadway belonged to Henry Walton and his partner Henry Livingston who partitioned it off for the development of summer houses in a park-like setting. Like North Broadway, large imposing "cottages" were constructed in a variety of styles on spacious lots mainly from 1880-1900, although earlier structures from c.1850 and c.1870 exist.

A distinctive group of four large shingle style residences (1880-1890) is situated on a triangular plot where Clement and Greenfield Avenues converge. Constructed for the Cluett family of Troy, noted shirt manufacturers, they are asymmetrical Queen Anne style residences mixing timber, stone, and wood, gables, towers and porches. A group of several large residences on Clinton Street includes extant carriage houses and stables on what is now called Carriage House Lane. Of note is the low rambling Colonial Revival style shingled residence Inniscara built (c.1900) for Irish tenor Chauncey Ollcott with its small sod-roofed cottage in the rear garden.

REVIEW CONSIDERATIONS

The great variety of architectural forms on North Broadway does not demand adherence to a particular architectural period. Rather, the fine character of the street suggests that any new construction respect the set-back line and existing streetscape. The scale, quality, and design complexity that characterizes most buildings should also be considered and respected.
8. Franklin Square Area

The Franklin Square area encompasses nearly sixty buildings located one block west of Broadway along Grand Avenue, Franklin Street, Division Street, Clinton Street, Walton Street and West Harrison Street. The area is primarily residential structures, some of which have been adapted to commercial uses, with a few commercial buildings near the Church Street intersection. In the middle of the district is Franklin Square, the area's geographic focal point, a gracious public plaza with a fountain. Structures are generally detached brick and wood buildings, two and three stories tall, constructed between the 1830s and the 1880s. The area retains its residential appearance although several buildings are used for commercial purposes.

EXISTING CONDITIONS

Franklin Square, Saratoga's first residential area, was initially developed in the 1830s and 1840s. At the time, it served as a buffer between surrounding undeveloped land and the commercial, urban environment of Broadway. Its development is linked to the
importance of the springs in the city's history. Those who served visitors to the famed waters were responsible for constructing the residences and later the hotels and cure institutes of Franklin Square. The city's prominent political and commercial families built their fashionable homes here in the imposing Greek Revival style, evoking the Greek temple as an embodiment of the republican virtues which characterized our country's birth.

The Franklin Square area contains the city's most concentrated grouping of Greek Revival style structures, located on the Square and to the southwest along Franklin Street and Grand Avenue. All versions of the style are represented, from the monumental high style buildings of the Square to the modest vernacular versions found along southern Franklin and Clinton Streets, and on to Grand Avenue.

The Marvin-Todd-Sackett House (c.1832) at 4 Franklin Square, a two-story wood structure with its protruding temple front entrance, roof parapet and belvedere, and sophisticated detail, is considered the finest example of its type in the city. Like other homes in the area, the Marvin-Todd-Sackett House is associated with the rise of Saratoga as a popular health resort and the creation of lodging facilities to accommodate tourists. Judge Thomas Marvin, who probably built the house, was the owner of the United States Hotel, which extended from Broadway along Division Street to Franklin Square. His brother, James Marvin, managed the hotel and built his own imposing two-story wood Greek Revival style house (1836) across the square at No. 3 with an elevated entrance and a massive two-story columned porch set beneath a triangular pediment.

Another striking example of the style is found at 1 Franklin Square, a two-and-one-half-story version constructed of yellow limestone with single-story flanking wings. Fluted columns which support the two-story porch of the main block are repeated on the wings in a pleasing symmetry. Although both Marvin houses have had minor alterations in the Victorian style, they remain, along with the limestone house, monumental examples of Greek Revival construction.

More modest, but fine vernacular versions of the Greek Revival style are found at Nos. 59 and 63 Franklin Street which also date from the 1830s. Even the smaller single-story versions such as No. 5 Franklin Square and No. 47 Franklin Street retain distinguishing characteristics of the style despite later Victorian era alterations.

Franklin Street also contains variations, notably Nos. 33 and 39, of the Greek Revival style which are not characterized by temple front design. These three-story structures with flat roofs, despite alterations, exhibit the orderly rhythm of simple rectangular windows, a wide cornice and the small eyebrow windows of the third floor.

Greek Revival style buildings on Grand Avenue represent vernacular renditions of the style, and have been subject to more alteration than the Franklin Street structures. Despite modern siding, the two-story house at the intersection of Franklin Street, Congress Street and Grand Avenue retains the essential elements of the style, including a particularly delicate side porch.
Guidelines for the Preservation of Saratoga Springs Historic Districts

Grand Avenue also contains two Federal style structures - the residences at Nos. 124 and 128.

In addition to the fine collection of Greek Revival style structures, the Franklin Square area is home to a wealth of later 19th century buildings, including examples from the Victorian and Colonial Revival styles. Generally, these mid-to-late-19th century structures are located north of Franklin Square along Clinton Street, although examples are found along Franklin Street and Grand Avenue as well.

A notable example of these later buildings is an ornately detailed Italianate style residence at the northwest corner of Church and Walton Street. Characteristic details such as paired cornice brackets, protruding bays and round arch windows are intact. Second Empire style buildings with the distinguishing patterned slate mansard roof and dormer windows are found in the distinctive Hendrick Block townhouses (c.1872) at 1-5 Clinton Street. Ornate moldings and porches are evident, and one roof retains its original iron cresting.

The massive building at 2 Franklin Square (c.1870) also exhibits Second Empire styling. This remarkable wood structure presents an asymmetric array of classical details including pilasters, entablatures, Corinthian columns, quoins, and imposing two-story porches at the Franklin and Division Street elevations. Details such as the slate mansard roof, dormers, and drip moldings around the windows (some arched, others rectangular) typify the Second Empire style, while the classical details suggest later alterations.

Directly south on Franklin Street at No. 66 is a more modest two-and-one-half story Second Empire style structure with an altered front porch. At 72 Walton Street, another Second Empire style building (c.1878) is a smaller, highly embellished version of the Franklin Street buildings. This house has protruding bays, including a two-story version with its own mansard cap, exhibit typical wood details such as paired cornice brackets and colonnades enhancing the round arch windows.

The Adirondack Railway Station at 117 Grand Avenue is the only example of the High Victorian style in this area. Its heavy stone base with arched openings in the raised basement suggest the Romanesque style, while the profusion of wood detail porches, balusters, fretwork, turned columns and patterned siding and sharply pitched slate roof originate in the Gothic style. Constructed in the 1880s as a railroad station, the building was used for residential purposes from the 1950s to the 1980s and was restored by the Saratoga Springs Preservation Foundation, to combine offices with a residential apartment.

Examples of the Queen Anne and Colonial Revival styles are also extant in the Franklin Square area. The Henry Hanson house at 75 Clinton Street is a mid-19th century house remodeled in the late 1880s in the Queen Anne style. Design elements such as paired massive wood doors in a recessed entrance surrounded by a stone arch, asymmetrical massing, and mixing of building materials, and the characteristic tower are evidence of the Queen Anne influence.
Another example of alteration to a mid-19th century building is 6 Franklin Square. Built in the 1840s, the three-story wood building is primarily Colonial Revival in appearance. It has a gambrel roof with a Palladian style window flanked by smaller oval windows, a roof railing supported by square columns, two oriels on the south elevation and corner pilasters.

REVIEW CONSIDERATIONS
Fortunately, most of the buildings in the Franklin Square area are generally intact. Many of the Greek Revival style buildings have historic alterations - Italianate cornices and porches, Stick style and Colonial Revival style porches - which should be retained to demonstrate their evolution over time. Building owners should be encouraged to retain, rehabilitate or replicate design elements such as porches, windows, moldings and slate roofs. Inappropriate siding should be discouraged to avoid masking important details, such as cornices and window surrounds. The Franklin Square area is a remarkable concentrated grouping of historic buildings which express the early history of Saratoga Springs and the aspirations of its builders.
RESOURCES: HISTORIC REVIEW

- CODE OF THE CITY OF SARATOGA SPRINGS Commissioner of Accounts, City Hall (518) 587-3550 or online at www.saratoga-springs.org
- GEORGE S. BOLSTER PHOTOGRAPH COLLECTION
  Saratoga History Museum
  Canfield Casino
  (518-584-6920)
- NATIONAL TRUST FOR HISTORIC PRESERVATION 1785 Massachusetts Avenue, N.W.
  Washington, DC 20036 (202) 673-4000
  NORTHEAST OFFICE Seven Faneuil Hall
  Boston, MA 02108
  (617) 523-0885
- NEW YORK STATE OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION
  HISTORIC PRESERVATION FIELD SERVICES BUREAU (SHPO) and HISTORIC SITES BUREAU
  Peebles Island
  Waterford, NY 12188
  (518) 237-8643
- PRESERVATION LEAGUE OF NEW YORK STATE
  44 Central Avenue
  Albany, NY 12206
  (518) 462-5658
- SARATOGA COUNTY HISTORIAN
  South Street School Building
  South Street Ballston Spa, NY 12020 (518) 885-3453
- SARATOGA HISTORY MUSEUM
  Canfield Casino Congress Park (518) 584-6920
- SARATOGA SPRINGS CITY HISTORIAN
  297 Broadway (518) 587-5030
- SARATOGA SPRINGS PRESERVATION FOUNDATION
  112 Spring Street, Suite 203
  (518) 587-5030
- SARATOGA SPRINGS PUBLIC LIBRARY, SARATOGA ROOM, LOCAL HISTORY COLLECTION
  Teri Blasko
  Putnam Street (518) 584-7860
- SKIDMORE COLLEGE LIBRARY/ARCHIVES North Broadway (518) 584-5000
Architectural Styles

FEDERAL

The Federal Style of architecture, also known as the Adams Style, was seen in the United States between 1780 and 1850, and drew upon the influence of Greek and Roman monuments on European buildings. The Federal style house is most commonly a simple box, two or more rooms deep, with doors and windows arranged in strict symmetry. The box may be modified by projecting wings or attached dependencies. The stylistic focus is on the main entry -- a paneled door often framed by half or three-quarter length sidelights and thin pilasters or columns. The door is often crowned by a fanlight, or entablature. Windows in the Federal period usually have a number of small panes of glass because it was difficult to make large pieces of glass. There might be 12, 8, or 6 panes in both the top and bottom window sashes.

GENERAL CHARACTERISTICS

- Symmetrical façade with central door
- Simple box shape
- Fanlight over front door
- Moderate to low-pitched hipped or side-gabled roof
- Windows aligned horizontally and vertically in symmetrical rows, usually five-ranked on front facade, less commonly three-ranked or seven-ranked; windows never in adjacent pairs.

COLOR

At the time Federal homes were being constructed, ready-mixed paints were not widely available. Paint colors were limited, the most popular being yellow, ochre, or white. Outbuildings and even the nonpublic side of more important buildings often were painted red, the most economical paint color for the period.
GREEK REVIVAL

The end of the eighteenth century showed an increased interest in classical models, and it was with the turn of the nineteenth century’s development of the Greek Revival style that marked a shift from the Roman influenced Federal Style to the Greek influence. This new style which lasted until around 1855 came to symbolize the new democratic society of America, as the nation cut ties with European influence and modeled itself after the Greek culture which at the time was fighting for its own independence.

GENERAL CHARACTERISTICS

- Portico supported by prominent round or square columns, either round or pilasters -- wide flattened columns built into the wall
- Focus is the gabled end of the house.
- Low pitched gable of hipped roof
- Cornice emphasized with wide band of trim
- Tall first floor windows and doors
- Windows with twelve panes (6-over-6) of glass
- Narrow sidelights (windows) and transom around front door
- Small frieze-band windows, set into the wide trim beneath the cornice (attic), are frequent. These are often covered with an iron or wooden grate fashioned into a decorative Greek pattern.

COLOR

Most Greek Revival homes were painted white, because it was not then known that the white marble monuments in Greece had often been polychromed. Often houses featured green shutters.
GOTHIC REVIVAL

Gothic Revival architecture in America (1840-1880) originated in England, where architects began designing houses patterned after medieval structures. The style became popular in American when books like Andrew Jackson Downing’s Cottage Residences and The Architecture of Country Houses helped spread the style. These books included descriptions, drawings and floor plans for model Gothic Revival houses, which were usually built for rural settings.

GENERAL CHARACTERISTICS

- Asymmetrical plan
- Vertical silhouette
- Square towers
- Steeply pitched gable roof
- Slender finials at the roof peaks
- Wavy trim along the roof’s edges
- Wall dormers
- Casement windows with leaded, diamond-shaped panes
- Wooden verge boards under the eaves, and other decorative woodwork, cut with medieval motifs such as trefoils, quatrefoils, gothic crosses and other pointed symbols.
- Pointed windows, doors, and porch trim

COLOR

Typical Gothic Revival color schemes were natural tones of gray, yellow, tan, pink, and blue.
ITALIANATE
Italianate architecture began in 1850 as a part of the picturesque movement, a reaction to formal classical ideas. The architect would expand upon the styles from the Italian Renaissance to make an informal picturesque style. There are three variations on the Italianate Style. The first is square in plan, symmetrical, with a cupola or belvedere in the center of the roof. The second, a villa style, is L-shaped in plan, asymmetrical, with a tower set into the bend of the “L”. The third, a grander and more formal style is modeled after Italian palaces in Florence and Rome. Italianate architecture remained popular until a financial depression in the 1870s changed construction styles.

GENERAL CHARACTERISTICS
- Low pitched or flat roofs
- Two or more stories
- Extended eaves that emphasize heavy cornices
- Square cupola or tower
- Ornamental brackets on the porch or under the roof’s edges
- Tall narrow windows
- Decorative caps over windows
- Square porch posts with flattened or chamfered corners
- Pronounced molding and details
- Plain horizontal decorative bands

COLOR
Italianate homes were typically of two to four different nature-inspired colors, with the body a light color and the trim of a darker but similar shade.
SECOND EMPIRE
Second Empire architecture in America (1860-1885) was modeled after the opulent buildings of France during the reign of Napoleon III, rather than the romantic past, as many other styles of this period were doing. The easiest way to identify the Second Empire style is its tall mansard roof, named after its inventor Francois Mansart, which was developed out of a wish to avoid taxes. At the time, the French king taxed each house on the number of livable floors. Since the attic was not considered livable space and hence not taxed. The people built homes with tall boxy roofs to create a large attic space in which people had enough space to live. Second Empire buildings were highly ornamented, but at the same time very practical, with their verticality providing more living space on narrow city blocks.

GENERAL CHARACTERISTICS
- Boxy, mansard roof
- Fish scale shingles made from slate
- Horizontal band separating the floors
- Rectangular or square tower with mansard roof
- Variety of dormer windows, rectangular, pointed, gabled, round.
- Brackets beneath eaves, balconies, and bay windows
- One or two-story porch
- Decorative caps over windows with four panes (2-over-2) of glass.
- Tall first floor windows
- Tall foundation base

COLOR
Like many Victorian homes, Second Empire color schemes typically were made up of three or more colors.
STICK
The Stick Style (1860-1890) developed out of the Gothic Revival Style, as seen in its medieval English influence. This style’s characteristic feature is a gabled roof, usually steeply pitched with cross gables. The gables commonly show decorative braces in the roof peaks and exposed rafters under the roof’s edges. The outer wall is used as a decorative element, with decorative bands of wood (stick work) and patterned surfaces expressing the inner structure of the building, a common characteristic of medieval structures. Most buildings have porches with diagonal or curved braces.

GENERAL CHARACTERISTICS
- Steep gabled roof
- Decorative bands of wood with clapboards or shingles in between
- Overhanging eaves
- Decorative braces in the roof peak
- Exposed rafters and brackets under the roof edges
- Towers
- Cross gables
- Pointed dormers
- Large verandas and porches
- Diagonal or curved braces supporting the porch roof

COLOR
Dark browns, olives, oranges, and reds were used to emphasize the architectural materials, volume, structure, and mass.

754 North Broadway
HIGH VICTORIAN
High Victorian architecture, a style popular from 1865 to 1900, combined elements of the Gothic Revival, Italianate, Second Empire, and Romanesque styles. Within this style are the more specific High Victorian Gothic and High Victorian Italianate styles, both more elaborate versions of their Gothic Revival and Italianate counterparts.

GENERAL CHARACTERISTICS
- Picturesque facades
- Combination of various Victorian styles
- Heavier detailing than previous Victorian styles
- Various materials of different colors and textures

COLORS
High Victorian colors were often darker and had more vivid contrasts than seen in previous styles.
GUIDELINES FOR THE PRESERVATION OF SARATOGA SPRINGS HISTORIC DISTRICTS

ROMANESQUE REVIVAL

American architects experimented with the Romanesque in the 1840s and 1850s for churches and public buildings, using round arches, corbels and historically correct features such as chevrons and lozenges borrowed from the pre-Gothic architecture of Europe. As interpreted by Richardson in the 1870s and 1880s, the Romanesque became a different, and uniquely American, style.

A hallmark of the Romanesque Revival house style is the three- or four-story tower with arched openings. The low roof, pitched (gabled) or hipped, has a wide overhang. Constructed of solid masonry, Romanesque Revival houses were expensive and, with the exception of row houses built on speculation, largely the purview of architects designing for affluent clients. Interest in it faded in 1890s.

GENERAL CHARACTERISTICS

- Massive stone walls
- Dramatic semicircular arches. His arches are frequently not truly Romanesque but Syrian, an early Christian form which springs from the ground level.
- Unusual sculptured shapes in stone which give his structures great individuality.
- Heaviness was the ever-present characteristic of the style, emphasized by
  - Stone construction
  - Deep windows,
  - Cavernous recessed door openings and
  - Bands of windows.
- Contrasting color or texture of stone
- Short, robust columns.

COLOR

The color of Romanesque Revival buildings was seen in the contrasting types of brick and stone.
QUEEN ANNE

Similar to the preceding Stick Style, Queen Anne architecture was inspired by late medieval English architecture. The style reflects simple, solid construction methods and emphasizes craftsmanship. Houses were asymmetrical and organic – growing from the inside out. Wall and roof surfaces were given colorful patterned textures. Bricks or stone were often used for the foundation; wood clapboards were the cladding for the first floor, and half-timbering or stick work on the attic gables. Carved, turned and appliqué ornamentation could be found all over these buildings. Turned porch posts and spindles were used. Factory-made wooden gingerbread decoration could be mail ordered from a catalog. Stylized sunburst or sunflower motifs were common, as were swag and garland appliqué. Queen Anne architecture didn’t become popular until 1880, and it lasted until 1900.

GENERAL CHARACTERISTICS

- Steep cross-gabled roof
- Asymmetrical shape
- Round, polygonal, or square towers at corner of front façade
- Projections, recessions, and cutaway bay windows
- Horizontal bands of different building materials, patterns, textures, and colors for each story
- Porches with slender, spindly posts or sometimes columns
- Windows bordered with tiny panes of glass

COLOR

Queen Anne exteriors were multi-color schemes, reflecting the large variety of paint colors that were available. Four or more rich dark shade or contrasting colors were used. Windows were typically deep red, muddy brown, hunter green, olive, or black.
SHINGLE

The Shingle Style (1880-1910) evolved from the Queen Anne style, but differs in this new style’s influence from colonial architecture. The style gets its name from the material used on the outside of the building – shingles. The shingles wrap around the building like a second skin, with no interruption at the corners. The front surface of the building is irregular with many levels to the roof line. Less decorative detailing is used than on its predecessor style. Shingle style borrows wide porches, its shingled surfaces, and asymmetrical forms from Queen Anne style, but practitioners opened up the interior space and made a lot fewer rooms; the rooms were a lot bigger, it was easier for light to penetrate the interior.

GENERAL CHARACTERISTICS

- Asymmetrical silhouette
- Emphasis on the horizontal
- The sweep of the roof may continue to the first floor level providing cover for porches, or is steeply pitched and multi-planed.
- Rounded contours sheltered by a broad and overhanging roof.
- The eaves of the roof are close to the walls so as not to distract from the homogeneous and monochromatic shingle covering
- Cross gables
- Broad gables
- Extensive, wide porches
- Rounded towers that bulge out from the house
- The curving "eyebrow" dormer is distinctive
- Casement and sash windows are generally small, may have many panes of glass, and often are grouped into twos or threes
- Two or three stories tall
- Spreads low against the ground on a heavy stone foundation
- Qualities of weight, density, and permanence are pronounced
- Masonry is dark and roughhewn
- Shingles form a continuous covering, stretched smooth over roof lines and around corners in a kind of contoured envelope
- Entries are defined by heavy (often low) arches; columns are short and stubby

COLOR

Natural colors were used, often keeping the wood shingles unpainted with monochromatic trim. Shingles were available in many colors, such as the Indian reds, olive greens and deep yellows, which were popular at the time.
BEAUX ARTS
The Beaux Arts style combined the ideas of the Renaissance with the forms of Ancient Greece and Rome. Buildings in this style are grandiose and highly ornamented, and began as architecture for solely public and commercial buildings. The trend moved to private residences in the Gilded Age as wealthy industrialists adopted it for their own homes. This architectural style lasted from 1893-1929.

GENERAL CHARACTERISTICS
- Stone finish
- Highly decorated with elements such as swags, cartouches, and medallions
- Symmetrical façade
- Large arches

COLOR
Beaux Arts buildings were known for their subtle use of polychromy.

297 Broadway, Visitor Center
FOUR SQUARE/PRAIRIE BOX

This post-Victorian style seen in the United States from 1895-1915 shared many characteristics with the Prairie architecture style of Frank Lloyd Wright. Its boxy shape allowed for roomy interiors on small city lots and made it an easy mail order house kit from Sears. Although the basic element of this style is the simple box shape, this style often borrowed elements from other popular styles of the era.

GENERAL CHARACTERISTICS

- Simple box shape
- Low hipped roof
- Large central dormer
- Brick, stucco, concrete block, stone, or wood siding

COLOR

Four Square homes were most often painted in four autumn tones.
CLASSICAL REVIVAL/NEOCLASSICAL

Classical Revival architecture (1900-1920) got its influence from Greek architectural orders and was less dramatic than the Beaux Arts style. This era was known for its enthusiasm for ancient times and archeological knowledge.

GENERAL CHARACTERISTICS

- Symmetry
- Monumentality
- Smooth stone surfaces
- Tall columns that rise the full height of the building
- Triangular pediment
- More elaborate and studies than the Greek Revival style

COLOR

Classical Revival buildings were made of natural stone.
BUNGALOW/CRAFTSMAN

Bungalow architecture is an All-American style, and was prevalent from 1900 to 1920. This style was a response to the changing tastes of middle class America, who had grown tired of Victorian opulence. True Bungalow houses represent structural simplicity, understated style, and efficient use of space and promoted a casual, informal lifestyle. There was no longer any requirement for large houses with formal entertaining areas, family areas, and servant areas. Music rooms, reception rooms, conservatories, parlors, and butler pantries were dropped in favor of "living rooms" and smaller kitchens. Because of increased street noise, Victorian front porches were no longer desirable and they were replaced with sun rooms, sleeping porches, and back screened porches.

GENERAL CHARACTERISTICS

- Simple box shape, with emphasis of the horizontal
- Widely overhanging eaves with unenclosed rafters which usually are painted.
- Stucco exterior
- Small windows on either side of chimney
- Square bay
- Piers extend to ground level (without a break at level of porch floor)
- Wood shingles or slate roof
- Shed roof over dormer
- Painted cutout brackets (triangular knee braces) under projecting eaves
- Grouped (banded, ribbon) windows
- Gently pitched broad gables
- Large gable over main portion of the house; lower gable usually covers an open or screened porch
- Leaded, stained glass windows
- Varnished oak door, with side lights on either side

COLOR

Trim work and structural elements of Craftsman houses were usually painted a pale color that contrasted with the shingles, which were either left natural or treated with an earth-toned stain.
COLONIAL REVIVAL/NEO-GEORGIAN

Initially inspired by the Philadelphia Centennial of 1876, the Colonial Revival Style (1910-1940) marked a new interest in America’s colonial past. Influenced by Georgian and Federal style homes along with details from Dutch colonial architecture, this style was an eclectic mixture rather than a strict copy of colonial homes.

GENERAL CHARACTERISTICS
- Symmetrical plan
- Center door and balanced windows
- Horizontal silhouette
- Second-story overhang
- Hipped, gambrel, or side-gabled roof
- Oversized sidelights
- Large balconied entry portico or porch

COLOR
Colonial Revival windows, doors, and surrounds were white, cream, or pastel, and siding was either full height wood cladding or masonry veneer, or masonry-veneered first story with wood cladding above, painted a yellow, gray, or blue, sometimes seen with an addition darker color, like hunter green, on the shutters.
TUDOR REVIVAL
Tudor Revival homes (1910-1940), popular in suburban neighborhoods, provided an alternative to the Colonial Revival style. This style reflected a lasting taste for the picturesque. Loosely based on late medieval buildings and incorporating some Renaissance detailing, these structures are known for their half-timbering, a common medieval English building element. Some Tudor houses mimic humble Medieval cottages -- they may even include a false thatched roof. Other Tudor homes borrow ideas from late Medieval palaces. They may have overlapping gables, parapets, and beautifully patterned brick or stonework. Modified versions became fashionable in the 1970s and 1980s.

GENERAL CHARACTERISTICS
- Steep roofs
- Prominent cross gables
- Half-timbering
- Patterned brick, stone, or stucco wall cladding
- Upper stories and gables may overhang lower stories

COLOR
Black or dark crimson was often used for the half-timbering, with a contrasting off-white for the stucco.
ART DECO

The Art Deco style, which lasted from 1925-1940, embraced the machine age and sought modernity and more artistic expression. It took its influence from the Bauhaus School along with patterns and icons from far off countries, cultures, and time. One important influence was Egypt, a result of the archeological find of the tomb of King Tutankhamun.

GENERAL CHARACTERISTICS

- Metal, concrete, and light reflecting materials
- Geometry
- Sharp angles
- Intricate ornamentation on building entrances and edifices
- Vertical emphasis
MODERN

Modern architecture is a broad term and it refers to many building styles with similar characteristics. These characteristics are the simplification of form and the elimination of ornament. It began around 1950 as a result of the increased availability of new building elements, such as iron, steel, concrete, and glass and lasted until around 1980.

GENERAL CHARACTERISTICS

♦ Rejection of historic styles
♦ Machine aesthetic
♦ No ornament
♦ Simplification of form
♦ Expressed structure
♦ Horizontal emphasis
♦ Flat roofs
♦ Smooth walls
♦ Continuous horizontal bands of windows
♦ “Form follows function”
Glossary of Architectural Terms

ALIGNMENT - The theoretical, definitive lines that establish the position of construction (such as building) or the shape of an individual element (such as curved or straight beam).

ALLEY - From "allee" meaning a garden walk between rows of trees. Currently refers to secondary system of access ways between blocks bounded by streets.

ANCILLARY STRUCTURES (DEPENDENCIES) - One or a group of buildings having a secondary or dependent use, such as a carriage house, barn, garage, shed.

APEX - The highest point, peak or tip of a structure.

APPLIED MOLDING OR TRIM - Supplementary and separate decorative strips of wood or moldings applied to the face or sides of a base surface, such as on a doorframe.

APPLIQUE - An accessory decorative feature applied to an object or structure.

ARCADE - A series of arches supported by columns or piers, or a passageway formed by these arches.

ARCH - A curved construction which spans an opening. Arches vary in shape from those with very little curvature, often called flat arches, through semicircular arches, often called Roman arches, to bluntly or acutely pointed arches, often called Gothic arches.

ARCHITECTURAL - Pertaining to architecture, its features, characteristics, or details. Pertaining to material used to build or ornament a structure.

ARCHITRAVE - In the classical orders, the lowest member of the entablature; the beam that spans from column to column, resting directly upon their capitals.

BALCONY - A platform that projects from the wall of a building and is surrounded by a railing, balustrade, or parapet.

BALUSTER - One of a number of short vertical members, often circular in section, used to support a stair handrail, porch railing of a coping.

BALUSTRADE - A railing system, generally around a balcony or on a second level, consisting of balusters and a top rail.

BANDING - Different materials, colours or textures used in horizontal bands along a wall.
GUIDELINES FOR THE PRESERVATION OF SARATOGA SPRINGS HISTORIC DISTRICTS

BARGEBOARD - A board which hangs from the projecting end of a roof, covering the gables; often elaborately carved and ornamented. Also called Vergeboard.

BATTEN - 1. A narrow strip of wood applied to cover a joint along the edges of two parallel boards in the same plane. 2. A flat strip of wood attached to a wall as a base for lathing, plastering, etc.

BAY - 1. Within a structure, a regularly repeated spatial element defined by columns and beams. 2. A protruded structure as in "bay window."

BAY WINDOW - 1. The window of a protruded bay. 2. Commonly, the window bay itself.

BEAD MOLDING - A small convex molding of semicircular or greater profile.

BEAM - The principal horizontal members of a roof, often attached to girders or a main beam

BELVEDERE: Belle vedere means beautiful view in Italian. A belvedere is an architectural feature on a roof, in a garden, or on a terrace, that affords a beautiful view

BOND - The arrangement of masonry units to provide strength, stability, and in some cases, beauty through a setting pattern by lapping units over one another.

BOW WINDOW - A rounded bay window; projects from the face of a wall in a plan which is a segment of a circle.

BRACKET - Any overhanging member projecting from a wall or other body to support a weight acting outside the wall.

BROWNSTONE - A dark brown or reddish brown arkosic sandstone, quarried and used extensively for building in the eastern U.S.A. during the middle and late nineteenth century.

CANTILEVER - 1. A projecting bracket used for carrying the cornice or extended eaves of a building. 2. A beam, girder, truss, or other structural member which projects beyond its supporting wall or column.

CAP - Usually, the topmost member of any vertical architectural element.

CAP FLASHING - A waterproof sheet that seals the tops of cornices and walls.

CAPITAL - The topmost element of a column, pilaster, etc.; often it is decorated.

CASEMENT (Window) - A window sash which is hinged to the vertical portion of a frame.

CASING - The exposed trim molding, framing, or lining around a door or window; may be either flat or molded, surface to provide a stop or separation between two dissimilar materials.

CHAMFER(ED) - The edge of a corner of wood, stone, etc., that is beveled or angled off, usually at a 45 degree angle

CHIMNEY CAP - A cornice forming a crowning termination of a chimney; a covering that shelters the opening at the top of a chimney from rain and snow but permits gaseous products to escape. Typically found in Tudor Revival.

CHIMNEY POT - A cylindrical pipe of brick, terra-cotta, or metal placed on the top of a chimney to improve the draft to draw away noxious fumes from coal-burning fireplaces.

CLAPBOARD (Bevel Siding, Lap Siding) - A wood siding commonly used as an exterior covering on a building of frame construction; applied horizontally and overlapped.
CLERESTORY - An upper zone of wall pierced with windows that admit light to the center of a lofty room.

COFFER - A rectangular or square recessed area in a ceiling. Sometimes these emphasize the roof beams; other times they are carved, molded, or ornately decorated.

COLONADE - A row of columns, usually equidistant.

COLUMN - In structure, a relatively long slender structural compression member usually vertical, supporting a load which acts in or near the direction of its longitudinal axis.

COPING - A protective cap, top or cover of a wall parapet, commonly sloping to protect masonry from water.

CORBEL - In masonry, a projection or one of a series of projections, each stepped progressively forward as each course of masonry rises.

CORINTHIAN ORDER - The last of the three Greek orders, similar to the Ionic, but with the capital decorated with carvings of the acanthus leaf.

CORNICE - 1. Any molded projection which crowns or finishes the part to which it is affixed. 2. The exterior trim of a structure at the meeting of the roof and wall.

COVE - A concave or canted interior corner or molding, esp. at the transition from wall to ceiling or floor.

CROWN MOLDING - Any molding forming the crowning or finishing member of a structure.

CUPOLA - Originally, any small domed structure set on the ridge of a roof; now, any small structure set of the ridge of a roof. One type of cupola is a Belevedere.

DENTIL - One of a band of small, square, tooth-like blocks, usually in the cornice.

DEPENDENCIES (ANCILLARY STRUCTURES) - One or a group of buildings having a secondary or dependent use, such as a carriage house, barn, garage, shed.

DORIC ORDER - The first and simplest of the three Greek orders and the only one that normally has no base.

DORMER - A structure projecting from a sloping roof usually housing a window or ventilating louver.

DOOR SURROUND - A continuous concrete, wooden, brick, metal or stone "border" around a door that is designed to complement the style and enhance the style of the building.

DOUBLE-HUNG A type of window with two sash, each sliding on a vertical track.

DRIP MOLD - A projecting string, hood, or molding over doorways, arches, windows, and niches, first installed to direct rainwater away from the opening.

EAVE - The lower edge of a sloping roof; that part of a roof of a building which projects beyond the wall.

ELEVATION - A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

ENGAGED COLUMN - A column partially attached to a wall and projecting from 1/3 to 3/4 of the extent of its diameter.

ENTABLATURE - The horizontal building part resting on vertical supports, in turn supporting the roof.

ENTASIS - From early times the Greeks incorporated intentional distortions, including entasis, a slight curving of
the outline of the shaft of the column so that it was wider in the middle. This corrected an optical illusion that perfectly straight sides appeared concave.

ESCUTCHEON - A protective plate surrounding a penetration through a surface such as a pipe, a door handle, or the keyhole of a door.

EYEBROW - A low dormer on the slope of a roof. It has no sides, the roofing being carried over it in a wavy line. Also, in local vernacular, a small window under the eaves of a Greek Revival house; a frieze window.

FABRIC - The basic elements, or materials, making up a building.

FACADE - The exterior face of a building which is the architectural front.

FANLIGHT - A semicircular or semieliptical window above a door, usually inset with radiating glazing bars.

FASCIA - Any flat horizontal member or molding with little projection.

FENESTRATION - The arrangement and design of windows in a building.

FINIAL - An ornament which terminates the point of a spire, pinnacle, etc.

FLASHING - Strips of sheet metal bent to fit the angle between any two roof surfaces or between the roof and any projection, such as a chimney.

FRIEZE - 1. The middle horizontal member of a classical entablature, above the architrave and below the cornice. 2. A similar decorative band in a stringcourse, or near the top of an interior wall below the cornice.

GABLE - The vertical triangular portion of the end of a building having a double sloping roof, from the level of the cornice or eaves to the ridge of the roof.

GAMBREL - A roof with a steep lower slope and a flatter upper slope.

GINGERBREAD - Highly decorative woodwork applied to a building.

HIP ROOF - A roof which slopes upward from all four sides of a building.

IONIC ORDER - Second of the three Greek orders. Its capital is decorated with spiral scrolls (volutes).

KNEE BRACE - A diagonal support placed across the angle between two members that are joined; serves to stiffen and strengthen the members.

KEYSTONE - Central, wedge-shaped stone of an arch, so called because the arch cannot stand up until it is in position.

LATTICE - A network of strips, rods, bars, laths, or straps of metal or wood, used as screening or for airy, ornamental constructions.

LINTEL - A horizontal structural member over an opening which carries the weight of the wall above it.

MANSARD ROOF - A roof with two slopes, the lower almost vertical to allow extra roof space for the attic rooms.

MODILLION - An ornamental bracket used in series to support the upper part of a Corinthian or Composite cornice. Classical modillions are usually in the form of a scroll with acanthus leaves; later modillions are sometimes plainer, as in block modillions.

MULLION - A vertical member separating (and often supporting) windows, doors, or panels set in a series.

MUNTIN - A secondary framing member to hold panes within a window, window wall, or glazed door.

ORDER - In classical architecture, a particular style of column with its
entablature, having standardized details. The Greek orders were the Doric, Ionic and Corinthian; Romans added the Tuscan and Composite.

ORIENTATION - The placement of a structure on a site with regard to local conditions of sunlight, wind and drainage.

PALLADIAN WINDOW - A window with a central arched section flanked by two narrow rectangular sections. Named after Andrea Palladio, 1508-1580, an Italian Renaissance architect.

PARAPET - A low guarding wall at any point of sudden drop, as at the edge of a terrace, roof or balcony.

PARTY WALL - A wall used jointly by two parties erected upon a line dividing two parcels of land, each of which is a separate real estate entity; a common wall.

PAVER - A block of stone used in sidewalk or areaway paving.

PEDIMENT - 1. In classical architecture, the triangular gable end of the roof above the horizontal cornice, often filled with sculpture. 2. A surface used ornamentally over doors or windows; usually triangular but may be curved.

PIER - Vertical masonry support for a wall arch.

PILASTER - An engaged pier or pillar, often with capital and base, projecting from a wall.

PLINTH - 1. A square or rectangular base for a column, pilaster or door framing. 2. A recognizable base of an external wall, or the base courses of a building collectively, if so treated as to give the appearance of a platform.

POINTING, REPOINTING - The treatment of joints between bricks, stone, or other masonry components by filling with mortar; also, called tuck-pointing.

PORTE COCHERE - A doorway large enough to let a vehicle pass from street to parking area, or a porch or portico providing shelter for vehicles.

PORTICO - A porch or covered walk consisting of a roof supported by columns, usually a building entrance.

QUOINS - Blocks of stone or wood laid at the corner of a building, often providing decorative toothed patterns.

RAKE - A common reference to the sloped members or trim pieces at the gable end of roof.

RESTORATION - The process of returning an object, material, or building as nearly as possible to its original form and condition.

REVEAL - The side of an opening for a door or window between the frame and the outer surface of a wall, showing the wall's thickness.

RIDGE - The horizontal line at the junction of the upper edges of two sloping roof surfaces.

ROWHOUSE - One of a group of an unbroken line of attached houses that share common side walls, known as party walls.

SASH, WINDOW SASH - Any framework of a window, may be movable or fixed.

SCALE - 1. The size of a design element or group of elements in relation to the balance of the building, adjacent buildings, landscape or streetscape. 2. In architecture, the size of spaces, or building elements in relation to the human body.
SIDELIGHT - A framed area of fixed glass along side of a door or window opening.

SETBACK - The placement of buildings, walls, fences, or other objects behind a property line or street line.

SHED DORMER - A dormer window covered by a single roof slope without a gable.

SHINGLE - A unit composed of wood, cement, asphalt compound, slate, tile or the like, employed in an overlapping series to cover roofs and walls.

SIDELIGHT - A vertically framed area of fixed glass, often subdivided into panes, flanking a door.

SILL - The horizontal member at the bottom of a window or door.

SOFFIT - The exposed undersurface of any overhead component of a building.

SPALLING - The chipping or erosion of masonry caused by abuse or weathering.

SPANDREL - Triangular space between the curves of two adjacent arches and the horizontal molding above them.

STRINGCOURSE - A narrow horizontal band of masonry, extending across the facade, which can be flush or projecting, and flat surfaced, molded, or richly carved.

TERRA-COTTA - Hard, unglazed fired clay; used for ornamental work and roof and floor tile.

TEXTURE - The tactile and visual quality of a surface or substance other than its color.

TRACERY - The openwork shapes of stone or wood creating a pattern within the upper part of a Gothic window, or an opening of similar character. By extension, similar patterns applied to walls or panels.

TRANSOM - A horizontal bar of wood or stone across the top of a window or door.

TRANSOM LIGHT - A glass panel or window above the transom bar of a door or window.

TRELLIS - An open grating or latticework of either wood or metal.

VAULT - A roof or ceiling built in stone, brick or concrete, as opposed to wood.

VERANDA: An enclosing porch or sheltered area around a shopping district or on a house. The veranda might circle two or three sides of the house as in Queen Anne designs.

VERGEBOARD: A board which hangs from the projecting end of a roof, covering the gables; often elaborately carved and ornamented. Also called Bargeboard.

VERNACULAR: This term applies to both local styles and local materials. A building can be of a grand style in vernacular materials - for example a Georgian building made of field stone - or it can be a vernacular type of building such as an igloo or a mud hut. Vernacular buildings are built to suit the local climate and conditions.

WIDOW’S WALK- A walkway or narrow platform on a roof, esp. on early New England homes with a view of the sea.

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